

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Ohio—Cincinnati.

Sept. 28.—Grand: Colville Opera co. tried on The Magic Slipper every evening last week in the presence of audiences that even exceeded in number those of Maggie Mitchell the preceding week. "Standing-room only" posted at the door each night. To-morrow evening Robinson Crusoe is announced, with Kate Everleigh as Robinson and Eme Roseau as Polly Hopkins. Oct. 12, J. K. Emmet, with Fritz in Ireland.

Pike's: Mahn's Fifth Avenue co. in Pinafore closed last evening a successful two weeks' engagement. The schooner and "pond" will be replaced to-morrow evening by the rippling of The Brook, by the side of which the Salsbury Troubadours will spend half-a-dozen merry evenings. 5th, Mary Anderson.

National: Allen, Delehanty & Hengler during the past week to decreased business. They leave this p.m. for St. Louis, to open at the Olympic to-morrow night; Library Hall, Louisville, 6th, 7th and 8th. Theatre closes till Saturday, 14th, when the regular dramatic season opens.

Robinson's Opera House: Lillie Hall in a vulgar burlesque, Cool Burgess in specialties, and W. J. Fleming in drama of Custer close to-night. The houses during the week fair. To-morrow evening, Grant's Trip Around the World, in which Manager Jas. Douglas will do the honors of the General.

Heuck's: The crowds that flocked to see Milton Nobles in A Man of the People and The Phoenix were so great that additional seats were run up in circus style, in the rear of the theatre, but to, seemingly, no effect. 29th, Buffalo Bill in May Coddy; or, Lost and Won, supported by Lydia Denier, a band of Indians, and dramatic co.

Vine Street Opera House: The throng at this place has never before been witnessed in this city. After the hour for opening the performance no doorkeeper is necessary, as entrance or exit is next to an impossibility. Harry Lees, Carrie Davenport, Annie Steck and Annie Woods close to-night. Opening to-morrow: Mullen and Magee, Jennie Angie, Maggie Wesner, Millie Zoe, and Beulah Merton.

Coliseum: The following closed to fair business: Hallen and Hart, Levanion and Watson, the Halesys; also Charles E. Emmet in Dashing Charlie. Sept. 29, Rose Goodall in Prairie Flower; or, Deeds of a Dark Night; also Laurie Adams, Guy Linton, Harry Bennett, Tricie Vernon, and the LaRue Family. Lew Johnston's Colored Minstrels remain another week.

Esher's New Palace: The audiences at this house were reduced to such a fine point that they were hardly visible. Business the past week has made rapid strides toward fair, and Esher avows his intention of remaining in Cincinnati for five years. To-night, Mlle. Rose, Emma Milton, and the Morellos close. Monday, Shot for Shot; or, the Workingman's Oath, written by Fred F. Shaw.

Departures, On the Wing, or anything: The Morellos, Max and William, and Mlle. Rose, for Pittsburgh; Emma Milton, St. Louis; Johnny, Lotta and Clarence Burton, Kansas City; Hallen and Hart, the Halesys, Knickerbocker, Louisville; Chas. E. Emmett for same, where he plays St. Clair in Uncle Tom's Cabin; Levanion and Watson lay off for a week's rest; Carrie Davenport leaves in the morning for New York; Mahn's English Opera co. and Allen, Delehanty & Hengler's Minstrels leave for St. Louis this evening; Mrs. E. R. Dalton returned last Friday evening to Philadelphia, leaving her daughter in this city to play Buttercup with the Juvenile Pinafore co. in place of Helene Mortimer; Lev. Steele for Kentucky, in advance of Burrill's Pinafore troupe, of which he is agent; Anna Boyle for Nashville, where she opens to-morrow night; Harry B. Hudson, who has been in the city the past week, leaves to-morrow to join Oliver Doud Byron; Frank Jones and Alice Montague left last week for Newark, N. J.; Manager Albert of Terre Haute departed Friday with his family for their new home; Milton Nobles, for Columbus, O.; Manager A. Johnston left for the East last week in the interests of the New York English Opera co.; W. L. Allen of the National was called to Indianapolis Thursday by the sad news of the death of his mother; Josh Ogden is in the city; Manager Miles has secured Melodeon Hall and in it will produce Pinafore every evening during the coming week by the Juvenile Pinafore troupe. The children were advertised to play Pinafore at Odd Fellows' Hall in Covington, Friday night, and an audience assembled only to be informed that the majority of the children being Jewish could not appear that evening, it being their holiday.—J. N. Gotthold reports business fair with the Octoroons. Lina Tattenborn will be in Chillicothe to-morrow.—Joe Emmet is in town organizing his company, for which Mrs. Louisa J. Watson and John H. Ryan, the comedian, are already engaged. Joe feels exuberant over his Fritz in Ireland, and says he will sound his bells at the Grand Opera House two weeks from to-morrow.—Bob Miles manages the Exposition Ball, to be given at the Bellevue House next Saturday evening.—Thomas N. Snelbaker, manager of the Vine Street Opera House, was presented last Friday night, his thirty-fifth birthday, with a handsome gold chain and charm, also a gold pen and pencil, by his company and attaches.—Wild Logan is the name of a drama to be given at the Vine Street Opera House next Thursday afternoon.—Six scenic artists have been busy day and night the past week working at Robinson's on the scenery of Grant's Trip Around the World.—Irene Worrell of the Worrell Sisters is in the city.—Frank Foster of the Metropolitan Theatre, Louisville spent a few hours in the city last week; reports business good.—H. B. Mahn, of the opera troupe at Pike's last week, was called to Philadelphia by the serious illness of his children.—Cutter, the leader of the Juvenile Pinafore co., was presented last Tuesday with an elegant bouquet and a gold ring as a testimonial of their grati-

tude to him for his patience and care in drilling them so effectually.—Emerson's Minstrels will shortly appear at Pike's.—James Fennessey, treasurer of Heuck's, was last week made a member of the B. O. F. Elks.—The scenery for Fritz in Ireland was painted in London by the artist, William Harford. The play was written by the Irish vocalist and actor, William Carleton, who travels with Joe. Emily Baker will be leading lady.

CLEVELAND, Sept. 28.—Euclid Avenue Opera House: The Bowers-Thompson comb. have just closed a week's engagement. On Monday The Hunchback was given, Mrs. Bowers appearing as Julia and Miss Thompson as Helen. Opening house very good. Tom Taylor's Court and Stage, Tuesday, with Miss Thompson as Nell Gwynne and Mrs. Bowers as Frances Stewart. Wednesday, Lady Audley's Secret and The Day After the Wedding. Miss Multon and The Jealous Wife, Thursday. Love's Sacrifice, Friday. The week closed with a repetition of Court and Stage at the Saturday matinee and Hunchback in evening. The two stars did full justice to their respective parts, and were well supported by J. C. McCollum, Ned Thorne and W. H. Powers. The attendance for week fair, though not so large as the performance merited. Route: Oct. 2, 3, Flint, Mich.; 4th, Jackson; 6th and week, Detroit; 13th and week, Indianapolis, Ind. Joseph Jefferson plays Rip Van Winkle on Monday and Tuesday. Advance sales good, and crowded houses assured. The balance of week will be filled by the Richmond & Von Boyle Comedy co. in their political comedy, Our Candidate, Monday, Oct. 6, for one week, B. Macauley in A Messenger from Jarvis Section.

Academy of Music: Second week of C. W. Condo's proved much less successful, financially, than the first. Willow Cope, The Porter's Knot, and Milky White were presented, the engagement closing Friday evening. Pat Rooney's comb. followed Saturday to a crowded house. Morris and Fields, Pat Rooney, Billy Carter, Lament and Durov, the Delanos, Wood and Bessley, Reynolds and Walling, Mollie Wilson, Jessie Granger were all warmly received, and their specialties gave much satisfaction. The co. appears for the last time on Monday, the 29th. Lina Tattenborn follows Tuesday and Wednesday, with her new play, Gretchen; or, Who Knows Best, supported by M. W. Fiske and her own co. The remainder of week will be filled by Milton Nobles' comedy, A Man of the People, Thursday and Friday. The Phoenix, Saturday.

Theatre Comique: The following are announced for week of 29th. Lorenzo Bros. Frank Jones, Alice Montague, Gibbons and Russell, Daisy Remington, Harris and Blossom, Gleason and Joyce, Alf Baker and Carrie Lewis.

Items: Ellie Ellsler leaves at once for New York to join the Madison Square co.—The circulation of THE MIRROR in Cleveland has doubled itself within the past six weeks.

COLUMBUS, Sept. 29.—Comstock's: Lina Tattenborn is a pleasing German soubrette, whose songs, dances and specialties are the life of her play Tina. She is comically supported by Mose Fiske. Fair audiences, 26th and 27th. Route: Meech Bros., Academy of Music, Buffalo, 2d, 3d, 4th; Gaiety, Boston, 6th, two weeks; Toronto, 20th. Dora Gordon Steele failed to appear 24th and 25th; cause unknown. Coming: Milton Nobles, 1st; Danites, 3d, 4th; Big Four Minstrels, 6th; Haverly's Chicago Church Choir Pinafore co., 7th and 8th; Smith's Tourists, 10th and 11th.

Grand: Closed last week. Coming: Alice Oates in Petit Duc and Girofle-Girofla, 30th and Oct. 1; Bergers and Sol Smith Russell, 3d, 4th; Hermann, 6th, one week.

Items: Harry G. Colwell, formerly with H. J. Sargent, goes in advance of Tattenborn comb. John Fahey of this co. was presented with a neat gold-headed cane, 26th, by the Shakespearean Club, of which he was formerly a member.—Ella Hutton, who has appeared here with Ellsler's Cleveland co., is also with Lina Tattenborn.—Milton Nobles has a tasty window hanger, containing miniature portraits of his entire co.—W. C. Comp's Circus shows 29th, and at Newark 6th, Erieville 7th, Zanesville 8th, Lancaster 9th, Washington C. H. 10th, Wilmington 11th, Xenia 13th.—George Stanhope, advance for Danites, was in town 26th.

CHILlicothe, Sept. 28.—Masonic Hall: Lina Tattenborn in Tina, the Milk Vender, 29th. McKee Rankin's Danites, Oct. 1; B. W. P. & W.'s Minstrels, 8th; Den Thompson, 13th.

Clough's Opera House: Salsbury Troubadours, 8th. Oofy Gofft in Under the Gaslight, 11th. Route for the latter: Lafayette, Ind., 6th; Logansport, 7th; Richmond, 8th; Dayton, O., 9th; Springfield, 10th.

Item: W. C. Comp's United Shows, 26th, to largest tent house of the season. Exhibition one of the best in the country.

SPRINGFIELD, O., Sept. 27.—Opera House: Sept. 30, Berger Family and Sol Smith Russell; Oct. 2, Alice Oates' Opera co.; 6th, Haverly's Church Choir Pinafore; 8th, Welsh, Rice, Tierney & Cronin's Big Four Minstrels.

Item: Manager Emery will run excursion trains (30th inst.) from Urbana, Mechanicsburg, London, South Charleston and Xenia to accommodate those wishing to attend the Berger Concert.

SANDESKY, Sept. 27.—Opera House: Blooms Dramatic co. failed to appear 23d. Thoro Morris cancelled. Buffalo Bill 25th. Minnet every Friday evening at 123 Columbus ave.

AKRON, Sept. 28.—Queen's Evidence co. Friday and Saturday to small audiences. The performance fair. To-night Alice Oates; Katie Putnam remainder of week.

ZANESVILLE, Sept. 29.—Everything dramatic quiet. Barlow, Wilson, Primrose and West's Minstrels, Oct. 6.

Illinois—Chicago.

Sept. 28.—McVicker's: Fourth and last week of Den Thompson. Standing-room only nearly every night. The total receipts for the four weeks approximate \$35,000. 29th, Lotta in Zip. Oct. 6, Musette.

Haverly's: John McCullough to very good business. F. B. Ward, John A. Lane, Chas. Plunkett, Harry Langdon and Emma Stokman are the good people of Conner's co. Augusta Foster would appear to better advantage playing old women than parts demanding youth and beauty. 29th, Nick Roberts' Pantomime co. Oct. 6, Colville's Burlesque troupe.

Quinlin's (late Hooley's): Rice's Evangeline co. commenced second week 22d in Conrad the Corsair. The burden of the piece was thrown upon Harry Hunter as Birbanto. Business was light. 29th, Pinafore, with Louise Seale as Rackstraw; Dora Wiley, Josephine; E. S. Tarr, Sir Joseph; Harry Hunter, Desdavey; C. Rosene, Capt. Corcoran; ad George K. Fortesque, Buttercup. Oct. 6, Robson and Crane.

Hamlin's: This cozy little house has been well patronized the past week. The old melodrama, Eustache Baudin, was brought out 21st, and exhibited the stock co. to excellent advantage. Owing to Eliza O'Connor's illness the role of Louise was given to Eugene Blair, and this young actress made a brilliant success. Miss Blair is the daughter of Ella Wren, and will, I understand, be leading lady of Hamlin's co. in future. W. H. Crompton did a character part, Delbois, very well, and Schwartz and Marion Fiske were amusing. Ohio: the Dockstaders, Gertrude Florence, King Sarbro, Florence Sisters, Ida Burt and B. McCreedie. Hamlin has wisely decided to abolish the variety feature of his bill hereafter. 29th, Gus Phillips as Snorky in Under the Gaslight, supported by Grace Roth (late of Halsted Street Opera House), Adelaide Thornton, Leonora Bradley, Florence Vane, Mason Mitchell, J. R. Spackman and F. Jourdan.

Olympic: Good variety presented 22d, including W. Henry Rice, the Lions and dogs, Baby Rhinehart (no longer an infant, by the way), the 4 Diamonds, Thomas, Heeney, Callon and Haley, J. W. McAndrews, C. H. Duncan, Vic Reynolds, Sheridan Bros. and George W. Ransom and Emma True; concluding with J. A. Barnes' extravaganza, The Silver Dancer, in which Belle Howitt, Lizzie McCall, W. H. Rice and Charles Duncan creditably filled the principal characters. I trust that Miss Howitt will remain in Chicago for a lengthy period. Time has touched her lightly, and the contours of her shapely figure are as voluptuously rounded as ever. To-night (Sunday), Barnes' burlesque, The Forty Thieves; Yank Adams also opens. 29th, Louise Montague, Keating and Sands, and Devlin and Tracy. Business last week uniformly good.

Academy of G. W. Thompson in Yacup. He stays to support Oliver Doud Byron, who opens 29th in Across the Continent; also Sam and Carrie Swain, and the St. Felix Sisters.

Lyceum: The piratical John T. Hinds hoisted his black flag here 20th, in The Shaughram, which turned out to be not so much a play, but another Irish drama, The Inebriate. I regret to say that this city is a stronghold of theatrical banditti, and the Lyceum appears to be the principal junk-shop where they offer their wares, and a ready buyer in the person of J. A. Lord. The affairs of Lord and the Lyceum are in a rather precarious condition. Business has been bad, there not being \$15 in the house the night I visited it. Week of 29th, Hidden Hand and Our Boys, with Louise Lord in principal roles.

National: Adah Foy in London by Night, which, she informs me, was originally the property of the late Kate Raymond. It is one of the innumerable cheap sensations which are knocked together for the "Helephant and Castle," and "Britannia, 'Oxon," by a prolific British dramatic carpenter named Walters. Miss Foy appears inexperienced, but is withal a pleasing little woman, whose style is unsuited to the character she plays—a bootblack. Houses fair. 29th, J. T. Hinds, The Pirate.

Items: Ed Stevens, a Cincinnati actor, is managing Adah Foy. He will organize a co. for the road, for which Tom Coleman, comedian, is already engaged.—H. A. Ellis is stage manager at the National.—Philip Simmonds, late of the Diplomacy co., is looking for a chance to again go on the road.

Mrs. R. M. Hooley has obtained \$1,000 from the City Railway Co., in settlement for injuries sustained by the lady.—Haverly went to Louisville early in the week to look after his Pinafore co., who have made a tremendous sensation in the Blue Grass region.—Lotta is at the Grand Pacific Hotel.—Hoehster's German co. play ihre Familie at McVicker's to-night.—The nest of amateurs located at the West End Opera House show signs of activity. F. M. Dickson, who corresponds to St. Louis' Berry Mitchell, is announced to murder Othello 30th.—Jas. Root, a lawyer of this city, has written a play, which he calls The Member from Texas.

BLOOMINGTON, Sept. 27.—The Opera House and Durby Hall have been occupied every night past week; full houses. At Durby Hall Pinafore, by good home talent. At the Opera House the Wynans, to big houses, and gave universal satisfaction. Their play, Yakkie, is a good one. They created a most favorable impression. 29th, Remenyi; 30th, the London Circus.

Kentucky—Louisville.

Sept. 27.—Macauley's: Haverly's Chicago Church Choir Pinafore co. began week's engagement Sept. 22, and, contrary to predictions, a large business has been done. This is the first real production of Pinafore ever given in this city, the former productions being only attempts. Booked Sept. 29: Scanlon and Cronin in The O'Neil.

Library Hall: Allen, Delehanty & Hengler's Minstrels for three nights, beginning Oct. 6.

Masonic Temple: Sprague's Georgia Minstrels drew paying houses two nights. The entertainment given, however, was very poor, and not worthy of the patronage received.

Metropolitan: The best drama of the season was presented to the patrons of this theatre, and the largest week's business of the season has been done. Victims of Faro, as given by Edward Arnett, is a sensational drama of more than ordinary merit. Booked Sept. 29: Harry Hudson in Uncle Tom's Cabin.

Knickerbocker: Last week: Robert Ferguson, Kent Sisters, Homer and Holly, the Hassons (Billy and Nellie), Den and Ella Howe, and Morris and Green. Business continued large. Opening to-night: Lynne Sisters, Lottie and Gertrude, DeOne and Durell, the Winnetts, Tom and Lotta, Redman and Clifton, the Halesys, Tom, Ed and Sallie Mason. Bob Ferguson retained.

Items: Charles Melville of the Oates co. was in the city 24th, making arrangements for Oct. 6.—J. J. Quinlan and Mr. Baker, of Baker and Mills, have doubled up, and will hereafter be known as the Lively Song-and-Dance Team. They will introduce a new sketch, written by James Mass.—E. W. Arnett, the star at the Met. during the past week, is organizing a company to produce his drama of Victims of Faro through the small towns of Kentucky.—Annie Boyd and Nellie Massa disappointed Manager Borden of the Knickerbocker and sent no excuse.—Friday eve Mrs. Falk, who assumes the title role of Josephine with the Church Choir Pinafore co., was indisposed and Ada Somers was called upon, filling the place in a very satisfactory manner.—Mrs. Rachel Macauley arrived at home the 23d. She will not be connected with any combination during this season.—The Exposition still continues as the great attraction, being visited by about five thousand persons daily.

A new theatre is undergoing completion at Lebanon, Ky., and will soon be opened. Mr. Blackburn is the scenic artist, and Charles Speaker the stage carpenter; both of the above named being residents of this city.

THE MIRROR is for sale at Charles T. Dearing's, corner Third and Jefferson streets, as well as at the various news-stands throughout the city.

Owensboro, Sept. 27.—Mendelssohn Hall: The Berger Family and Sol Smith Russell inaugurated season Sept. 22 and 23 to large, fashionable and well-pleased audiences. Entertainment first-class. Louise Kernlo, vocalist; Etta Morgan, saxophone solo, and Sol Smith Russell being encored several times. Dates ahead: Columbus, O., Oct. 3 and 4; Lancaster 6th, Parkersburg, W. Va., 7th and 8th, Cumberland, Md., 9th, Staunton, Va., 10th and 11th.

Opera House: Robert Spiller's Pinafore co., from Zoological Garden, Cincinnati, appear at Hall's Opera House, Oct. 9, 10 and 11.

Indiana—Indianapolis.

Sept. 27.—Opera House: Nick Roberts' Pantomime co. opened 22d, and played three nights to fair though paying business. The troupe is a good one and contains a number of excellent specialty people. McKee Rankin's Danites comb. were admitted into our goodly city and made a stand of three nights at the Opera House, opening the 25th. The performance given has been generally considered very unsatisfactory. The absence of Aldrich as the Parson well nigh ruined the play. It is admitted that W. E. Sheridan is a splendid artist, but he cannot give the character the justice Aldrich did. Mrs. McKee has grown too matronly; too fat of late, and a fat poet is not exactly the correct thing. The remainder of the company is weak. The only praiseworthy selection Mac has made is in the agent who represents him, a bizarre-looking individual. Business unprofitable. Next week John McCullough will open for week.

Park Theatre: The Berger Family gave three entertainments, commencing 26th. Business fair. Den Thompson opens 29th for one week.

Crone's Garden: The old-time sketch, known as Bradley's Dog, was the opening card, followed by James Reilly, Edith Lyle, Sheridan and Reilly (good cards), John F. Stowe in a very weak imitation of Ned Banker. The Ticket-of-Leave Man, with Fred Felton and Turner in the leading roles, ably assisted by James Mass, was the drama presented. Next week the performances will be a great deal better than they have been heretofore. The act of Messrs. Turner and Mass, known as The Ulster Brothers, will be given. They made quite a reputation while under the Haverly management with the act. The Mabel Pearl Lady Minstrels will also appear.

Item: George Dickson, in consequence of his brother having left for Colorado to attend to personal affairs, will assume the management of both theatres here.

EVANSVILLE, Sept. 28.—Opera House: Sprague's Minstrels 23d to fair business. 24th, Sol Smith Russell and the Bergers to good house. C. E. Blanchett has just billed: Haverly's Church Choir Pinafore, Oct. 1; Jane Combs 4th; New Orleans Minstrels, 9th; Buffalo Bill, 10th; McKee Rankin, 11th; English Opera co., 14th; Louise Pomeroy, 15th; Alice Oates, 17th.

Apollo: Season closes to-night. Hugh Fay takes Pinafore to surrounding towns, and then closes. Items: The Fannie Wallack Pinafore co. and Wallack Tripologue, play Pinafore at Henderson, Ky., Oct. 1 and 2, thence South. Company consists of Fannie Wallack, Chas. Babcock, Watty Wallack, J. A. Rider, Emma Clarke, E. L. Graves, Alice Clarke and E. M. Stinson.

TERRE HAUTE, Sept. 29.—Sprague's Georgia Minstrels to good house 22d. Louisville 26th, 27th; Shelbyville, Ind., Oct. 1; Cambridge, 3d; Newcastle, 4th; Muncie, 6th. The Bergers and Sol Smith Russell 25th to paying house. Nick Roberts' Pantomime co., Saturday matinee and evening, 27th, to four houses. Haverly's, Chicago, next week. Oct. 2, Haverly's Chicago Church Choir co. in Pinafore; 3d, Jane Combs in School for Scandal; 4th, Haverly's Chicago Church co. again. Our city is being heavily billed.

FORT WAYNE, Sept. 27.—Donavin's Tennesseeans booked at the Academy of Music 23d. 24th, 25th, Salsbury Troubadours; The Brook first night, Patchwork second. Good business. Oofy Gofft, 27th; Gotthold's Octoroon comb., 29th. Manager Bartine at the Olympic Variety has had a harvest all week—State Fair.

LAFAYETTE, Sept. 26.—Combinations booked: Joe Jefferson, Lawrence Barrett, Fanny Davenport, Neil Burgess, Haverly's Church Choir Pinafore, Haverly's Mastodons, J. W. Collier's Union Square co., Joe Murphy, Gus Phillips' Under the Gaslight co., and John Dillon.

Missouri—St. Louis.

Sept. 27.—Pope's Theatre: This elegant establishment, which has been fully described in my previous letters, was thrown open to the public on Monday evening and a large and brilliant audience assembled on the occasion. Every seat was taken long before the curtain rose, and even standing-room was at a premium. The theatre looked handsome, and Richard Halley's new curtain received a full share of praise. It is an exquisite work of art. The opening address was delivered by Chester H. Krum, a well-known St. Louis lawyer, and was chiefly a defense of the drama. This was followed by a poetical prologue by George Alfred Townsend, which was delivered by him in person. After numerous calls, Manager Pope came before the audience and made a brief speech, thanking the artists and artisans who had assisted him in his work and to those gentlemen who had given him substantial aid. Hamlet was given, with Lawrence Barrett in the title role and Ellen Cummins as Ophelia, both being warmly received. His company, with a few exceptions, is rather weak. On Tuesday evening Richelieu was presented to a light house, but business for the balance of the week was excellent. On Wednesday afternoon The Marble Heart. The innovation of Wednesday matinees proved successful. Hamlet and Richelieu were repeated on Wednesday and Thursday evenings, respectively, and on Friday and Saturday evenings Merchant of Venice and David Garrick were given. Hamlet being the Saturday matinee bill. A New Play is underlined for three performances next week; Julius Caesar for Wednesday and Thursday nights, Money for Friday night, when Mr. Barrett benefits, Romeo and Juliet for Saturday matinee and Richard III. for Saturday night. Haverly's Juvenile Pinafore will succeed Barrett.

Olympic: Large houses have greeted Neil Burgess in The Widow Bedott, and it seems to afford a great deal of amusement. Mr. George Stoddard was excellent as Elder Sniffles, and the balance of the company is good. Next week Allen, Delehanty & Hengler's Minstrels, with seventy-five performers, will appear. Dave Reed, Johnny Allen, Harry Stanwood, Prof. Carrington, Billy Sweetnam, and a strong orchestra and vocal corps are with the company.

Grand Opera House: Buffalo Bill and co. drew big up-stair audiences during the past week, the gallery on several occasions being jammed. For next week the Fifth Avenue Fatinitza co., with Jeanie Winston, Sallie Reher, W. H. Hamilton and Vincent Hogan in the leading roles.

Theatre Comique: This house is being run in conjunction with Mitchell & Sprague's Chicago Olympic, and is doing a fair business. During the past week one of the finest variety shows ever given in St. Louis, was presented, and next week several new faces are promised.

Splinters: Letitia L. Fritch took a benefit last night at Mercantile Library Hall, which was well filled. The lady received an ovation, and sang splendidly. She will shortly return to England.—Michael Brand, late of the Theodore Thomas orchestra, will take charge of the Fatinitza orchestra next week. Grand preparations are being made for McCullough's tragic revival at the Olympic, which commences Oct. 6.—Nick Roberts' Humpty Dumpty co. gave an extra performance at the Grand Opera House on Sunday evening last, and, considering the fact that it had not been advertised, the attendance was good.

St. Joseph, Sept. 25.—John Dillon & Baisell co. at Tootle's Opera House to a \$300 house. Good satisfaction. Wallack comb. all next week in Our Next President.

Michigan—Detroit.

Sept. 28.—Opera House: McKee Rankin in The Danites the first half of last week. W. E. Sheridan, who personated the Parson, made a splendid impression. Ben Maginley, hardly fits the part of the Judge. Cora Tanner as "the Wilder" was the best interpreter of that character seen here. Company went from here to Indianapolis, where they played the last three days of the week. On Friday Joe Jefferson began a short engagement of two nights and a matinee in Rip Van Winkle, and very large audiences greeted him after his four years' absence from the city. His co. is excellent, Henrietta Vaders as Gretchen, especially, Eugenia Paul made a charming Meemie. Jefferson plays three nights in Cleveland, and three in Erie.

Whitney's: Friday night Louise Pomeroy began her first engagement in Detroit in As You Like It, followed Saturday afternoon and night by Camille and Adirondacks respectively. Her co., with the exception of W. H. Leake (a great favorite in this city), is not notable. Miss Pomeroy made a favorable impression. Business poor.

Items: At the Detroit this week, Lurline, by local talent, for three nights. Over 1,200 seats have already been sold. The latter half of the week Haverly's Juvenile Pinafore co.—At Whitney's Grand Pat Rooney and co. will give three performance, Friday, Saturday night and matinee.—The Dora Gordon Steele party fail to come to-morrow, as booked.

GRAND RAPIDS, Sept. 27.—Powers' Opera House: Gotthold's Octoroon comb. has played before a succession of packed houses all last week. Route: Fort Wayne, Ind., 29th; Jackson, Mich., 30th and Oct. 1; Lansing, 2d, 3d, 4th. Coming: 6th, 7th, 8th, Louise Pomeroy; 10th, Pat Rooney.

Smith's: Packed nightly during the week. The Braziers and Landis and Steele. Entire new programme.

ANN ARBOR, Sept. 24.—Season opened 22d by the Salsbury Troubadours in The Brook, and the afterpiece, A Cup of Tea, to a fair house. To-night, Oofy Gofft comb. in Augustin Daly's new version of Under the Gaslight. Nothing else this week.

KALAMAZOO, Sept. 27.—Jane Combs 27th in School for Scandal to fair house.

Wisconsin—Milwaukee.

Sept. 25.—Academy: For the past week we have had a first-class variety entertainment. Messrs. Nummehacher & Marsh did not want to leave us without any amusement during Race Week, so engaged the only attraction available. A pantomime, The Brigands, opened the entertainment, followed by Chas. A. Gardner in German character songs; Collins Bros., song-and-dance; Miss Eugenia, fancy dances; Ben Gilfoil, Irene Turkington, the Zaufrettas, Fernando Fleury, Young Maxwell, juggler; Mr. Lamont and Alice Ridgeway, exponents of Irish comedy; John Hogan, and Mons. Loyal and Mlle. Zula, the trapeze artists. Business good.

Grand Opera House: On Wednesday evening, 24th, the German Theatre co. presented Pinafore to a large audience. Lina Wassman as Ralph, Miss S. Gilbert as Josephine, and G. Bereglie as Deadeye.

MADISON, Sept. 28.—Thomas North's Uncle Tom's Cabin. Sam Lucas, star, was booked for the 26th and 27th, but failed to appear. The Widow Bedott co. canceled dates. Nothing else booked.

BELOIT, Sept. 27.—Nothing doing or billed at present. The Clement Brothers' comb. start to-day, opening at Manchester, Wis., this evening.

Minnesota—St. Paul.

Sept. 27.—Fanny Davenport closed very prosperous three nights' engagement, 24th, fairly captivating the town. Pique was presented Monday, As You Like It Tuesday, Pique Wednesday matinee, London Assurance and Oliver Twist Wednesday night. The company comprises several St. Paul favorites, Harry Hawk and Misses Monk and Madden. Marcus R. Mayer, the business manager, made hosts of friends. It would be impossible for Miss D. to receive a more flattering testimonial anywhere than the overflowing Wednesday matinee, the audience being composed of ladies the elite of the city. Route: Dubuque, Iowa, 29th; Clinton 30th, Davenport Oct. 1, Rock Island 1st, 2d, Peoria 3d, Lafayette, Ind., 4th, Ft. Wayne 6th, Toledo 7th and 8th, expecting to get around to Chicago Thanksgiving week. The Baisell-Dillon party are booked at the Opera House for 13th, 14th, 15th and matinee.—Pat Connolly's Varieties since the reopening has been doing a rousing business. The interior has been entirely renovated. Pat Connolly was recently married to Jennie Iford, and bears the honors and duties of a married man as weekly as any other fellow.

NEVADA—Virginia City. Sept. 22.—Piper's: Little doing. There are now few good troupes on the Coast, and none obtainable. The first of next month M. A. Kennedy's Juvenile Pinafore co., from the Standard, San Francisco, have an engagement here. Haverly's Mastodon Minstrels return here Oct. 8, for two nights. They are sure to draw, as they are orites here.

WEST VIRGINIA—W. Sept. 29.—Opera House: W.'s Minstrels, Oct. 4; 7th and 8th.

New York—Brooklyn.

Park: A crowded house greeted Lester Wallace on Monday in A Scrap of Paper. The support was very good, and received a due recognition by the audience. J. Z. Little and Rosa Rand, who were former members of the stock co., were warmly received on their reappearance. A Scrap of Paper will continue to be presented until Thursday evening, when My Awful Dad will be substituted and continue for balance of week. Joseph Jefferson in Rip Van Winkle next week. Then follows Joseph Murphy.

Haverly's will open on Oct. 6 with Clara Morris in a new play, entitled The Royal Favorite, by an American author.

Academy of Music: Carlotta Patti concert Oct. 2.

Vols: The following constitutes the programme at this theatre this week: Snydam Brothers, gymnasts; Don Ferrayra, the man-flute; Wood and West, De Witt Cooke, club-swinging; The Weary Traveler, in which Billy Barry, A. C. Moreland and Little Mac participate; Watson and Ellis, assisted by Jennie Satterlee, in Dutch in a Fix; Minnie Lee, Pettit and White and McVicker and Sanders. Concludes with burlesque of School.

Mozart: On Monday night there was a trial of skill between noted boxers and wrestlers. The Mozart was originally designed for a music hall, and since it has been devoted to variety many inconveniences have been experienced. To remedy this Manager Samuels proposes making alterations and fitting the place up in a manner consistent with a first-class theatre. Work will probably be begun in a few days.

Court Square: The following persons are at this house this week: Viola Clifton, Ada Lammie, Ben Cotton, Jr., and Billy Buckley, George Melnotte, Vivian Farrand, Lester Allen, and Fanny V. Reynolds. The show may be termed "dizzy."

Items: Business at the Park last week with Emma Abbott was excellent. Some malicious persons are evidently trying to injure the business at Col. Sinn's theatre. They follow the bill-poster, and a short time after the bill is put up they are seen in the latest movement is setting about the rumor that in a few weeks the Park will be given over to variety attractions, claiming that variety is Col. Sinn's "pet." That there is no foundation for the latter is evidenced by the number of attractions already booked. The Court Square has a calcium light which throws its effulgent rays up and down the street. That they may draw together an audience the band also plays half an hour before the performance. Love and Labor is being played at the Olympic this week.

Rochester, Sept. 29.—Academy of Music: For the first time in our remembrance, the G. C. Howard Uncle Tom co., which played here 22d, 23d and 24th, failed to draw. Mrs. Howard has played Topsy to crowded houses in this city, but the result of this last engagement was not very flattering. On Thursday, however, when Jarvis Macaulay and the deputy from Jarvis Section rolled in, the irrepressible small boy was seen to smile, and for three nights good audiences and a jolly time were in order. Saville English Opera co. opened 29th for three nights, to be followed by Frederick Paulding for balance of the week. On the 6th Emma Roderick, a Rochester lady, who has just returned from three years' study in Europe, will give a concert. 7th and 8th, negotiating; 9th, 10th and 11th, Frank Frayne; 13th, 14th and 15th, John T. Raymond.

Grand Opera House: As usual, the Weatherly-Goodwin Frolics attracted large audiences, and the company gave general satisfaction. 24th, 25th, 26th and 27th, Our Candidate was discussed by Richmond and Von Boyle to a superfluity of empty seats. Herrmann this week, followed by Emma Abbott, 7th, 8th and 9th; Wilkinson, 10th and 11th; Fanny Davenport, 13th, 14th and 15th.

Items: Howard's Uncle Tom co. play Syracuse 25th, Rome 26th, Utica 27th, Troy 28th, 30th and Oct. 1, Albany 2d, 3d and 4th, Philadelphia 6th, one week; Barney Macaulay, Toronto 29th, 30th and Oct. 1, St. Catharines 2d, Lockport 3d, Erie 4th, Cleveland 6th, one week; Detroit 13th, 14th and 15th, Jackson 16th, Grand Rapids 17th, and 18th, Chicago 20th, one week; Weatherly Frolics, London 21th, Hamilton 22th, Belleville 26th, Kingston 27th, Montreal 28th, five nights; then Haverly's, New York, four weeks;—Richmond & Von Boyle, Buffalo 29th and 30th, Cleveland Oct. 1, 2, 3 and 4, Cincinnati 6th, one week.

BUFFALO, Sept. 29.—Academy of Music: The engagement of Mary Anderson, which terminated on Saturday, was by far the most successful one that she has ever played in this city; in fact, it has been a perfect ovation from the opening until close, the beautiful young actress being repeatedly called before the curtain in answer to the enthusiastic calls of the immense audience. That Miss Anderson is to-day the Tragic Queen of the American Stage is conceded by all our critics, and her return to our boards will be hailed with pleasure. Support excellent. Milnes Leveck, S. K. Crocker and Atkins Lawrence and Lizzie Cresce have made many friends in this city. Miss Cresce is a fine actress in everything she undertakes. For this week the Richmond & Von Boyle comb., Monday and Tuesday. Houses fair. Lina Tottenbaum will appear Thursday and balance of week in Tina. Monday, 6th, the Lee-Saville co. for three nights.

Shelley's Adelphi: Notwithstanding counter-attractions has been well attended past week.

Item: Nothing booked at the Hall this week except a home entertainment. Emma Abbott Opera troupe, Oct. 15 and 16.

ALBANY, Sept. 29.—Leland & Lee-Saville co. presented Pinafore 22d and 23d to very good houses. The only changes in the cast since the company's last appearance here were the Josephine of Mrs. Bell (replacing Ethel Lynton) and the Ralph of Mr. Pratt (replacing Mr. Thompson); both are very acceptable substitutes. This co. is the best of any Pinafore co. that come this way. Sorcerer 24th for first time in Albany. Digby V. Bell scored an immediate success as Wellington Wells. Remainder of week Frederick Paulding. He is surrounded by a most excellent company. Gussie De Forrest, Harry Pearson and Constance Hamblin being among the number. Collier's Banker's Daughter co. open to-night (29th).

Martin Hall: Mme. Rentz's Female Minstrels gave one of their peculiar entertainments 27th to fair business. The Love Sisters and Vienna Lady Orchestra were good.

Items: The Y. M. A. Course opens with the Ideal Opera co. of Boston in Fatinitza, Oct. 30. Nov. 27, Remenyi, supported by Rosatti and Ferranti.

Thoy, Sept. 30.—Griswold Opera House: 22d and 23d Tony Denier's Pantomime co. in Humpty Dumpty to good business. During the first evening's performance, Mabel Stanton, the sprightly Columbine, and the Davenport brothers were injured by a trap giving way.

Miss Stanton received a sprained ankle and had to be carried from the stage. 26th, Rentz's Minstrels appeared to a very poor house. No advertising. 27th, Arnold Brothers' troupe gave fair show to empty benches.

Rand's: 22d, 23d and 24th, Fred. Paulding in the Bar Sinister, Lady of Lyons and Fool's revenge. Business fair, 26th and 27th, Young Apollo Club in Pinafore to slim houses.

Grand Central: Business during past week has improved. In addition to the regular stock co. the following appeared: Howard and Coyne; Gussie Leach and Kitty Gardiner; Harry Budworth and Lawton and Fash.

UTICA, Sept. 30.—Opera House: Lee-Saville co. in Pinafore, 25th, to fair house. Route: Auburn Oct. 2, Ithaca 3d, Hornellsville 4th, Buffalo 6th, 7th and 8th. Lehen's Juveniles in Pinafore, 26th and 27th, to fair houses. Show good. No better pleased audience ever sat in the Opera House than that which witnessed Fred Paulding's Hamlet, 29th. He was called before the curtain after every act—a compliment denied even Booth. Well supported by Constance Hamblin, Gussie De Forrest, F. R. Wren, Harry Pearson, H. D. Gale, E. F. Taylor and F. C. Huebner. Biz fair. Route: Rochester Oct. 2, 3 and 4, Toronto 6th, week; Hamilton 13th, London 14th, St. Thomas 15th, St. Catharines 16th, Dunkirk 17th, Erie 18th. 10th, John T. Raymond in Woolfbert's Roost. City Opera House: Nothing booked.

WILLIAMSBURG, Sept. 29.—Novelty: Frayne-Tiffany comb. opened their season here last week in St. Slocum. Business good all week. On Monday night Bartley Campbell's Fate was produced to a fair house, with Agnes Herndon as Lady Faraday and a good support. Next week Kate Claxton in The Two Orphans. 13th, Tony Pastor; 20th, Salsbury's Troubadours; 27th, Rice's Surprise Party.

Broadway Theatre (late Comique): Opens on Saturday night, Oct. 4, with a new version of Rip Van Winkle and the Ambassador's Lady. Jake Berry, as Rip Van Winkle, and Belle Berry as the Ambassador's Lady. There have been extensive alterations made at this place during the past two months. Four new boxes have been put up and the gallery and stage enlarged.

ELMIRA, Sept. 27.—Opera House: Barlow, Wilson, Primrose and West's Minstrels 22d to splendid business. Route: Reading, Pa., 29th; Lancaster, Pa., 30th; Pottsville, Pa., Oct. 1; Harrisburg, Pa., 2d; Johnstown, Pa., 3d; Wheeling, W. Va., 4th. Comique, Smith's Tourists, Oct. 3; Rentz's Minstrels, 16th.

Academy of Music: Sheppard's varieties, attendance light past week. Departures: Adah Castleton, no date; Moore and Lessinger to Volks Garden, N. Y. Opening 29th; J. E. Parkes, Hogan Brothers, Harry Madden, Charles King, Nellie Clark and Kitty Gardiner.

SYRACUSE, Sept. 30.—Wieling Opera House: Barney Macaulay 24th to fine audience. Mrs. G. C. Howard in Uncle Tom's Cabin, 25th, to fair house. Saville Opera co. 26th and 27th in Pinafore, Trial by Jury and the Sorcerer, to poor business. Jos. Jefferson Oct. 2, in Rip Van Winkle. 3d and 4th, Jos. Murphy in Kerry Gow and Shaun Rhue. 6th and 7th, Frayne and Tiffany comb. A large force of men are at work on the new Grand Opera House.

OXEIDA, Sept. 29.—Conroy Opera House: Nothing booked ahead. Devereaux Opera House: The Cox and Box comb. canceled their dates. The so-called Arlington Georgia Minstrels played the 26th to a very thin crowd; Oct. 8, Mme. Rentz's Minstrels.

BINGHAMTON, Sept. 28.—Monzett Sisters 24th to poor house. Nothing booked at present. Lester's new concert hall will be opened Oct. 9 by home talent.

ACRER, Oct. 1.—Academy of Music: Wilkinson's Uncle Tom's Cabin co. Good show to good audience, Sept. 27. Saville Opera co. in Pinafore, Oct. 2.

OSWEGO, Sept. 27.—Pinafore, by Lehen's Juveniles co., 22d, for two nights, to good business.

Pennsylvania—Philadelphia.

Sept. 30.—Chestnut opened for regular season on Monday to one of the largest and most distinguished audiences ever assembled within its walls. The Galley Slave—the opening play—is a strong one, and made an excellent impression. Further criticism is reserved until next week.

Walnut: Black Crook, to jammed house Monday night; is placed upon the stage on a scale of great magnificence; will run four weeks. Oct. 27, Miss Neilson.

South Broad: The Strategists appeared on Monday to a good audience. The company includes Clinton Hall, Sam Ryan, Ada Monk and Mr. and Mrs. Sol Smith.

Arch: Second and last week of Buttons, Oct. 6, Criterion co. in Our Daughters.

Park: The Banker's Daughter third week, with no abatement of success. Oct. 13, Lotta.

North Broad: Last week of Fatinitza, Oct. 6, Trial by Jury and Pinafore will be revived.

Academy: The Strakosch Opera troupe open Oct. 1. Mlle. La Blanche in La Traviata; 2d, Belocera in Mignon; 3d, Faust. Seats selling rapidly.

Carnegie: Henry Moses Shadboat Pinafore. Business good as usual.

New National: The Revellers opened on Monday to a large audience. The company is composed of good artists, and will draw good houses while they remain.

Standard: Add Carlisle and E. P. Goodrich are the new arrivals for this week. The drama of Grizzly Adams.

Grand Central: Mme. Rentz's Minstrels. Rosa Lee, Mary Annot, Lida Kenyon, Hattie Forrest, Mlle. Zoe, Sanford and Wilson, Parker Sisters, Lulu Mortimer, Alfred Anson, Ophelia Starr, Lew Benedict, Harry and Annie Woods.

Items: Haverly's Minstrels averaged \$1,600 each performance for the two weeks they were here.—Fox's is again to be sold by the Sheriff.

PITTSBURGH, Sept. 29.—Opera House: Maggie Mitchell last week in Fanchon, Jane Eyre, Little Barfoot, Lorie and Pearl of Savoy, to very large business. She is excellently supported. This week, besides the above, Mignon will be given. To strengthen the cast Frank W. Sanger has been engaged. Oct. 6, Boniface-Rowe comb. in Queen's Evidence. 16th, Salsbury Troubadours.

Academy: Business during week good. Opening to-night: Cool Burgess, the Carrolls, the Tudors, Haley and West, and the Miltons. Continuing from last week: Frank Bush, Courlandt Sisters, Mlle. Parker, Add Weaver, Lucy Clifton, Harry Shay, and Jerome Stansell.

Triumphant Standard: Opening to-night, Wamb & Traynor's New York Comedy co., featuring Wambold and Traynor, Carl, Horton and Ferguson, Taylor, Caldwell and Griffin, Lotta Grant,

Malcolm and Whiting, and Sam F. Renard. Business has been good.

Items: In regard to the decision rendered against Maggie Mitchell in Hartford, Conn., Sept. 13, her husband, Mr. Paddock, says: "It's a blackmailing scheme, but it won't work. I've appealed the case." The concert given by the Dora Gordon Steele co., at the Opera House, Sunday evening, 28th, was well attended.—J. K. Emmet stopped over here 26th, en route to Cincinnati.

EASTON, Sept. 28.—Ford opened the season on the 28th with The Little Duke to one of the largest houses ever seen in Easton. The size of the audience was principally attributable to the desire of our people to see and hear Belle Mackenzie in the role of The Little Duchess. Easton is her birthplace, but she has not visited the town in many years. It was the first opportunity that our citizens have ever enjoyed of seeing her in her new profession, and few failed to take advantage of it. Performance excellent, and was profitable to the management. Mr. Ford has secured eight dates during the season and contemplates bringing a number of our first dramatic stars. 25th, Barlow, Wilson, Primrose & West's Minstrels. Full houses will surely greet them whenever they return to Easton. There is nothing announced for this week.

LANCASTER, Sept. 28.—The Scanlon and Cronin co. presented O'Neil on the 24th and 25th, to small audiences. Performance good. Ford's co. will be here 3d and 4th. Robert McWade is booked for the 8th. Oliver Doud Byron on the 9th. F. C. Bangs in Dan'l Druce, 15th and 16th; Emerson's Minstrels, 17th; Gus Williams in Our German Senator, 18th. Manager Yecker of the Opera House is trying to make arrangements to bring Lotta at an early date.

WILKESBARRE, Sept. 26.—Barlow, Wilson, Primrose & West's Minstrels, good show to crowded house, Sept. 23. Following are booked for October: The Tourists, 1st; Pradie Cole, dramatic recitations, 3d; Maggie Mitchell, 4th; M. B. Leavitt's Variety co., 10th; Robert McWade in Rip Van Winkle, 14th; Clark's Fifth Avenue co., 18th; F. C. Bangs, 23d; Frank Frayne and Annie Ward Tiffany, 28th; Maffitt & Bartholomew Pantomime troupe, 29th.

ERIE, Sept. 29.—Park Opera House: Mattie Vickers and Charles Rogers retained by request and played to good business 29th. Route: Hamilton, Ont., 2d and 3d; St. Catharines, 4th; Grand Opera House, Toronto, 6th, for one week. Jos. Jefferson comes Oct. 1, Mary Anderson 2d, Fiske's Jubilee Singers 3d, Barney Macaulay 4th. Richmond & Von Boyle cancelled for Sept. 30.

DANVILLE, Sept. 29th.—Belletti comb. 25th to light house. They go to Northumberland 26th, Sunbury 27th and 28th, Harrisburg 30th, Troy Oct. 1, and thence through New York State. Coming: Maffitt & Bartholomew Pantomime troupe.

POTTSVILLE, Sept. 26.—Academy of Music: Ford & Zimmermann's Opera co. in The Little Duke, Sept. 30; Barlow, Wilson, Primrose & West's Minstrels extensively billed for Oct. 1.

TITUSVILLE, Sept. 28.—Mattie Vickers and Charles Rogers to large audience, 24th. Mary Anderson at Parshall Opera House, Oct. 3.

WILLIAMSPORT, Pa., Sept. 29.—Academy of Music: Oct. 1, Signor Belletti; 2d, Smith's Tourists.

MAHANODY CITY, Sept. 26.—Nothing booked the past week.

Massachusetts—Boston.

Sept. 30.—Boston Theatre: Chanfrau in Kit to packed houses.

Museum: The Spark and A Fool and His Money have drawn wonderfully well.

At the Park Theatre Manager Abbey presents Two Flats and a Sharp, a farce by Alfred Maltby, and the comedy On Bail, written by Gilbert and presented for the first time in this country. It is a clean and pretty adaptation of "Le Reveillon." The piece was finely acted. Mrs. Gilbert bore off the honors. Same bill for week. Oct. 6, Gilbert's Wedding March.

Gaiety: Gus Williams had every reason to be satisfied with the reception accorded Our German Senator last week. The piece reveals no distinct plot, but embodies a mere succession of ludicrous situations, arising from the election to Congress of J. Adolph Dinkle, a retired Western brewer, and several love scrapes, which redeem it from the suspicion of being a framework for variety business. As J. Adolph Dingle, Gus Williams made a decided hit. Support excellent. Business good.

SALEM, Sept. 29.—Mechanic Hall: Collier's Union Square co. played Banker's Daughter to immense audience, 24th. The first entertainment of John S. Moulton's Popular Course was given the 25th by the Boston Theatre Ideal Pinafore co. All the seats had been sold a week before the performance, and there was not even standing-room. Bennett & Moulton with Juvenile Pinafore co. again on 29th. After this they go to the western part of the State, and from thence to Montreal. Spaulding's Bell-Ringers play here 30th; F. S. Chanfrau in Kit, Oct. 3.

Charles W. Hidden of the Post newspaper of Salem will go on a lecturing tour this winter.

SPRINGFIELD, MASS., Sept. 29.—Collier's Union Square co. in Banker's Daughter, 22d, to large house. Juvenile Pinafore, 24th, to fair house. A. W. Aiken in Owls of New York, 26th, poor house. Play and company poor. Tony Denier in Humpty Dumpty, 27th, to packed house; good show. Coming: Oct. 3, John T. Raymond; 4th, John A. Stevens; 7th, F. C. Bangs; 9th, Tony Pastor; 14th and 15th, Howard's Uncle Tom; 23d, Fanny Davenport; 27th, Joseph Murphy in Kerry Gow; 30th, Mrs. G. C. Howard in Uncle Tom's Cabin.

GLOUCESTER, Sept. 29.—F. C. Bangs in Dan'l Druce to fine business, 23d. A gave very interesting performance. Spaulding's Bell-Ringers 24th, to a good house. Annie Pixley comb. in M'iss, 25th, gave immense satisfaction. This company go direct to New Orleans, after their New England tour, which ends this week. The Popular Course Committee will bring Frank Chanfrau in Kit, Oct. 28 or 29. Nothing further booked save Tony Denier's Humpty Dumpty, Oct. 10.

LYNN, Sept. 29.—Music Hall: Annie Pixley in M'iss drew good house 27th. F. C. Bangs in Dan'l Druce the 29th. A local Pinafore co. play Oct. 1. F. S. Chanfrau and the Boston Theatre co. in Kit, 4th. Tony Pastor is expected 6th. The first entertainment of George W. Heath's People's Course will be given Oct. 8 by the Boston Gaiety Opera co.

TACONIC, Sept. 30.—Duprez & Benedict's Minstrels to big business, 24th and 25th. Hartz, magician, opens 29th for week. London Opera co. are coming 17th.

Connecticut—Hartford.

Sept. 29.—Roberts' Opera House: Saturday night, Albert W. Aiken in Owls of New York to light house. This week Emma Abbott co. in Paul and Virginia. Monday, Tony Pastor; Tuesday, Rice's Surprise Party; Wednesday and Thursday John T. Raymond in Woolfbert's Roost; and Uncle Tom's Cabin by Anthony & Ellis's troupe on Saturday, matinee and evening.

New National: Opened 22d with a good co. to fair business. Barney Fagan and Lizzie Mulvey in a new song-and-dance, The American Lads, and were well received; other people: Thatcher and Hume, Alfred Liston, Harry Clarke, Lillie Howard, Lou Sanford, Press Eldridge and Frank Hanson. Departures: Thatcher and Hume to Boston; Mulvey and Fagan, Liston and Clarke to Providence. Opening this week: Charley L. DeForest, Emma Porter, Healy, Brassill and Saunders, Clark and Edwards, Bryant and Saville, and those remaining from last week. Press Eldridge puts on a drama, entitled Wood.

WATERBURY, Sept. 29.—City Hall: Nothing last week. Viola Clifton's Minstrels booked for 23d, failed to appear. 30th, Emma Abbott; Oct. 2, Rice's Surprise Party in Babes in the Wood; 7th, Uncle Tom's Cabin; 9th, Church Choir Pinafore; 11th, Washburn's Last Sensation; 16th, Kate Claxton; 18th, F. S. Chanfrau; 20th, Maggie Mitchell.

Comique: Company this week: Dooley and Tenbroeck, Little Diamond, Maude Florette, Nellie Almond, Harry McEvoy and Ed Heaney, to good business.

NEW HAVEN, Sept. 29.—Theatre business very dull for past week. Music Hall: Coming Sept. 29, Tony Pastor. Emma Abbott is booked for two performances. Oct. 1, matinee (Chimes of Normandy), evening (Paul and Virginia). 2d, Washburn's Sensation.

Opera House: Annie Pixley in M'iss, Sept. 30. Oct. 1, John T. Raymond in Woolfbert's Roost, matinee and evening. 3d, Rice's Surprise Party in Revels; 4th (matinee), Babes in the Wood; (evening) Horrors.

BRIDGEPORT, Sept. 28.—26th, John Denier's Pantomime troupe to fair biz. Oct. 2, Emma Abbott's English Opera co. can eld.

Rhode Island—Providence.

Sept. 29.—Opera House: Season commenced 22d with Gus Williams in Our German Senator to good-sized audience. The house presents an attractive appearance. The new drop-curtain was received with applause. Manager Black retains many of the old familiar faces as attaches, among them Billy Morris as head usher and Alger Austin as box-office assistant. 29th, 30th, Rice Surprise Party in Revels and Horrors. Oct. 3, 4, Tony Pastor.

Low's: Mme. Rentz's Minstrels, 26th, 27th, to good business. 29th, for three nights, Rose Lisle in Zola, the Circus Rider. Oct. 3, 4, F. C. Bangs as Dan'l Druce; Geraldine May as Dorothy.

Comique: Good business last week, and a good show. Arrivals for 29th: Bobby Newcomb, Ada Lynwood, Alfred Liston, Lizzie Mulvey, Barney Fagan, and Harry Clarke.

Saus Souci Garden: Season closes with the present week. Pinafore and Chimes of Normandy will alternate, remaining six days.

NEWPORT, Sept. 29.—Opera House: Hartz closed successful week's engagement Saturday. Route: Taunton, Mass., one week. Oct. 10, Gorman's Amateur Church Choir.

Maine—Portland.

Sept. 28.—Theatre: 22d and 23d, Mme. Rentz's Minstrels. Good show, good business. A1 burlesque of Pinafore. 25th, 26th, 27th, John A. Stevens in Unknown to good business. Mr. Stevens is a favorite here. He was supported by the best co. we have had here this season. Lottie Chatter looked pretty and acted well. Dave Peyser, business manager of the co., reports good business. Route: Portsmouth 29th, Haverhill 30th, Lowell Oct. 1, Hartford 2d, New Haven 3d. Nothing booked at the Theatre.

Music Hall: 26th and 27th, Haworth's Hibernia. Booked: Tony Denier's Humpty Dumpty co., Oct. 3 and 4.

City Hall: 24th, Ideal Pinafore co. to an audience of over 2,000. Performance above praise. Oct. 9, 10, 11, Boston Museum Juveniles in Pinafore.

Items: Annie Louise Cary sings in Bath 15th with the Boston Temple Quartette.—A new daily paper will appear Monday, Oct. 6, which will be the city organ of theatrical people.—Emma Abbott co. produce Mignon and either Carmen or Chimes of Normandy at City Hall.

New Hampshire—Manchester.

Sept. 27.—J. W. Collier played Banker's Daughter, Synth's Opera House Sept. 23d to a very large audience. The acting fine, and scenery best seen here. Mme. Rentz's Minstrels 25th to good house. Good show. Howard Uncle Tom co. 22d to a fair house. Show rather poor. Coming: F. S. Chanfrau in Kit, Oct. 1; John Denier's Humpty Dumpty co., 4th; Tony Denier's Humpty Dumpty co., 17th. Synth's Opera House is to have two hundred new opera chairs in a short time.

PORTSMOUTH, Sept. 28.—Howard's Uncle Tom co. with Yankee Locke, 24th, to a poor house. Sept. 27, F. C. Bangs as Dan'l Druce gave a fine rendition of this beautiful piece and deserving of better house. Saturday is always a poor night here. Oct. 1, John A. Stevens in Unknown. Advance sale heavy. Tony Denier's Humpty Dumpty co., 6th; Boston Museum Juveniles in Pinafore, 14th.

New Jersey—Newark.

Sept. 29.—Grand Opera House: Oct. 1, Philadelphia Church Choir co., 2d, Emma Abbott English Opera co.

Opera House: To-night, 29th, Mrs. G. C. Howard in Uncle Tom's Cabin to good house. Success induced a repetition 30th. Oct. 7, 8 and 9, Collier co. in Banker's Daughter.

Fred Waldman's New Theatre: House crowded upon every evening. The following are the attractions for this week: Cellini's Ballet troupe, Borthwick Reid and Fannie Blackwood, Bertie Reigle, Jules Friquet, Jessie Warner, Julius Turnour, Mlle. Amelia. Dramatic co. in play of Nobody's Daughter.

Odeon Varieties: Whitfield is retained for another week. The other stars are the Brennans and Capt. George Laible, Annie Hindle, the "four planets," McDermott, Sheehan, Kennedy and Clark; Kerrigan and McCarthy, the Peasleys and Eddie Gallagher. A Trip to Rahway concludes the programme.

TRENTON, Sept. 29.—Taylor's Opera House: 23d, Ford & Zimmermann's Opera co. gave Little Duke for the first time here. 26th, Barlow, Wilson, Primrose & West's

Minstrels gave fair satisfaction to large house. 30th, Amateur Church Choir Pinafore; Oct. 3, Howard's Uncle Tom's Cabin; 9th, Maggie Mitchell; 11th, Tony Pastor.

PATERSON, Sept. 29.—John Denier's Humpty Dumpty 22d to crowded house. Show light. Howard Uncle Tom co., Oct. 1. Gorman's amateur Church Choir, two nights and Saturday matinee, 3d and 4th.

Maryland—Baltimore.

BALTIMORE, Sept. 29.—Academy: Agnes Herndon as Suzanne in A Scrap of Paper, last week. Her support was excellent, Frank Evans as Prosper Couramont being especially good. Tuesday, Sept. 30, A. P. Burbank in recitations. 6th, a "welcome" concert to Cecelia Gaul, a Baltimorean and pupil of Liszt, who has lately returned from abroad; orchestra under direction of G. Carlsberg. Miss Gaul is engaged with Theodore Thomas at the Cincinnati College of Music. Oct. 7, the Carlotta Patti Concert co. appear. 9th, Ours with Lester Wallace, Mme. Ponsisi, Elie Germon, Maurice Barrymore and others in the cast.

Holiday: Van the Virginian was given last week with J. W. Albaugh in the title character and Mrs. Albaugh as Kate Calvert. Mr. Albaugh's performance of the character was excellent, the support satisfactory, John A. Mackay deserving especial praise for his performance of the drunken lawyer, Ananias Gingle. To-night, Dickie Lingard in Dalziel's musical absurdity, Pajamas. Oct. 6, Mr. and Mrs. G. C. Howard in Uncle Tom's Cabin.

Ford's: A very fair performance of Pinafore was given to good business last week. Annie Shaffer is the best Hebe yet seen here.

Hooley's: This week Megatherian Minstrels. Oct. 6, Edwin Booth in Hamlet.

Front: Business first-rate; Chas. L. Davis, supported by Emma Vern and his own co. in Alvin Joslin.

Central: Very good bill last week. To-night Minnie Oscar Gray and W. J. Stevens in Dugs of the Storm. Also, Haines and Wood, Dolan Bros., etc.

Virginia—Richmond.

Sept. 29.—Theatre: Norcross' Fifth Avenue Opera co. to fair business, 25th, 26th and 27th. Their rendition of Pinafore and Trial by Jury was very acceptable. S. P. Norman as Ralph Rackstraw and Rose Chappelle as Little Buttercup deserve special mention.

Route: Charlottesville, 26th and 30th; Danville, Oct. 1; Lynchburg, 2d and 3d. Coming: 29th and 30th, Haverly's Georgia Minstrels; Oct. 1, for four nights; Adah Richmond in Fatinitza and The Chimes of Normandy; week of Oct. 6th, Leonard Grover's Comedy co.; for the week of Oct. 15th, Strategists. C. L. Davis as Alvin Joslin; Oct. 20, 31 and 22, Oliver Doud Byron; the 23d and for the balance of the week, Berger Family and Sol. Smith Russell; for the week of Oct. 27, (Fair week) Philadelphia Pinafore co. This co. will also present The Little Duke and Fatinitza. The regular orchestra will number nine pieces. Prof. John Kessnich, leader and first violin; Henry Laube, second violin; Geo. Toelker, Jr., cornet; W. Wagner, flute; John Reinhardt, French horn; Geo. Voelker, trombone; Felix Jaidella, clarinet; Thos. Pulling, drummer; R. Wagner, basso. Manager Kowell will also fill about forty nights in Norfolk. He is now making a tour of the State with the Gilberts, playing them at the Leesburg, Abingdon and Bristol Fairs. He will also have Wyman at the Alexandria, Winchester, Culpeper, Weldon and Richmond Fairs; Ford's Pinafore party at the Raleigh Fair; Martinetti-Ravel co. at the Columbia State Fair, and the Fifth Avenue co. at the Greenwald, S. C., Fair.

Comique: Business fair. Wm. Wardell and Mlle. Mahretta open 29th; Oct. 6, Kittie Segrist; Lorraine & Laurence closed 37th. Vickie Lewis will not appear as announced.

Tennessee—Nashville.

Sept. 28.—Grand Opera House: J. H. Huntley came Sept. 22, 23 and 24 with an excellent co., and played to fair biz. Route: Columbia 25th, 26th, 27th; Clarksville, 29th, 30th and Oct. 1, Pulaski 2d, Huntsville 3d, Jackson's Anna Boyle co. filled out the balance of the week to poor houses. They go to Galatin. Seats are selling rapidly for Haverly Church Choir co., who are to give us Pinafore 29th and 30th.

Masonic Theatre: Fifth Avenue Fatinitza co. are billed for Oct. 6 and 7. The Mirror can be had at any news-stand in the city. The Banner says: "The New York Mirror is an exceedingly lively theatrical journal. Since its beginning it

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Harry Edwards, J. H. Burnett, J. W. Hague,
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ENCHANTMENT. **ENCHANTMENT.**
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12 Union Square, New York.

NEW YORK, OCTOBER 4, 1879.

Amusements.

UNION SQUARE THEATRE.—My Partner.
HAVERLY'S THEATRE.—Our Daughters.
WALLACK'S THEATRE.—Contempt of Court.
GRAND OPERA HOUSE.—Mighty Dollar.
ABBEY'S PARK THEATRE.—Sothern.
SAN FRANCISCO OPERA HOUSE.—Minstrels.
STANDARD THEATRE.—Bandmann.
DALY'S THEATRE.—Divorce.
FIFTH AVENUE THEATRE.—Opera Bouffe.
NIBLO'S GARDEN THEATRE.—Enchantment.
BOOTH'S THEATRE.—Rescued.
MADISON SQUARE THEATRE.—Closed.
HOFER'S OLYMPIC THEATRE.—French Spy.
THEATRE COMIQUE.—Mulligan Clowder.
HARRY MINER'S THEATRE.—Variety.
LONDON THEATRE.—Variety.
TONY PASTOR'S.—Closed.
VOLKS GARDEN.—Variety.

MIRROR LETTER-LIST.

Adrian, Rose
Basson, Miss Henri
Byron, Oliver Doud
Burns, J. T.
Bothwell, John R.
Belgarde, Adele
Boniface, Geo. C.
Cavendish, Ada
Cole, Sadie B.
Cummings, Minnie L.
Clarke, Lillian Cleves
Collier, J. W. (2)
Chandos, Alice (2)
Congdon, Stella
Church, Edw. A.
Dargon, Augusta
Daly, Angeline (2)
Dolson, Frank
Davenport, Fanny
Eckert, T. Wilmot
Frayne, Frank I.
Florence, W. J.
Freeth, Nina
Florence, Helen
Griffin, Hamilton
Gelsler, F.
Gordon, Lou
Garnett, Percy (3)
Hastings, Marie C.
Hodges, D. B.
Hess, C. D.
Hallams, M.
Hamilton, James (2)
Henderson, R.
Johns, Effie
Joyce, Laura
Kelly, T. J. F.
Leighton, Louise (2)
Lingard, Wm. Horace
Lingard, Alice Dun-
ning (2)
Mortimer, G. A.
McCullough, John (2)
Mitchell, Maggie (3)
Murray, John
McDonough, J. E.
Mack, Will (2)
McKay, Andy
Morse, W. F.
Maeder, F. G.
Nolles, Milton
Neilson, Adelaide
Norton, John W.
Osborn, Rose
Oates, Alice
Prescott, Marie
Pickman, Kate
Rutledge, J. P. (3)
Rochester, Ida
Rowe, Geo. Fawcett
Rogers, John R.
Radcliffe, Geo. B.
Rogers, Genevieve
Raymond, Holmes
Stevens, Chas.
Scott, Lester F.
Schwab, Fred
Sessions, Edith K.
Temple, Louise (2)
Thompson, Den
Voque, Elsie
Wilmot, A. A.

[From the Dramatic News, Oct. 2, 1875.]
"The theatrical profession in America has
long felt the need of a DISTINCTLY theatrical
organ. This need the Dramatic News
will supply. It is not a slight task, at any
time, to introduce a new paper to the pub-
lic, which is already surfeited with many
aimless and useless periodicals. The intro-
duction, however, becomes a comparatively
light task where there is a field and a reason for
it. The mere fact that the theatrical pro-
fession has no organ at all worthy the name,
or which can even claim the respectability
and influence which a class so large and so
important have a right to expect, justifies
the present venture. It is supported by the
capital necessary to ensure its permanency,
and is contributed to by writers who will lend
brilliantly, vigor and authority to its pages."

[From THE MIRROR, Jan. 1, 1879.]

"During the past year there have sprung
up among theatricals certain outrageous
abuses which must be put down with a
strong hand. Chief among them is a
criminal journal, contributed to by a notori-
ous convict, and supported by one of the
metropolitan managers, which is devoted
to weekly attacks upon all reputable places
of amusement, and to scurrilous and scan-
dalous assaults upon all reputable actors and
actresses. It is not enough to point out to
that portion of the public which can be
reached without advertising the loathsome
wretch who burns for dishonorable distinc-
tion, that the first manager who supported
the convict organ is now a quasi fugitive
in California. The public looks to the per-
nicious paper, and see advertisements of so
many so-called actors and actresses in its
columns, and they reasonably argue that
these professionals endorse the paper to
which they pay their money. We propose
to hold up to the Profession a truer MIRROR.
It is neither right nor possible that
a gang of disreputable and disgraced ad-
venturers should be able to unite success-
fully in a conspiracy to control the criticism
and misrepresent the theatrical profession
of the leading city of the Union."

It will be seen from this that THE MIRROR
was started with the avowed and acknowl-
edged purpose of supplanting and deplac-
ing the Dramatic News as the organ of theatrical
record and authority. The News, by a

long series of offenses on private rights, pub-
lic decency and the interests of managers
and professionals, had grown into an abuse,
which had to be checked, and a substitute
without its objectionable features found.

So evident was it that the papers could
not co-exist as organs of dramatic business,
and that one or other of them had to be put
out of the way, that, promptly on the ap-
pearance of THE MIRROR, the aid of the
Courts was invoked by the News to suppress
it, and for six weeks last Winter divers pre-
texts were presented to divers worthy judges
to do that for which there is no precedent in
law.

The failure of the News to achieve any
success in the courts stimulated, rather than
abated, the controversy, which has pro-
ceeded with great rancor until now. There
is this to note, however; that while THE
MIRROR has been constantly and steadily in-
creasing in circulation and patronage, the
News has been constantly and steadily de-
clining.

[From the Dramatic News, Sept. 27, 1879.]

"Two weeks from date four pages will be
added, devoted EXCLUSIVELY to music and
matters in the music trade, including musical
correspondence from all parts of this
country and special letters from the Euro-
pean capitals. The Musical Department
will indeed be conducted precisely as has
been the Dramatic, and our criticisms will
be of the highest order."

In other words, the dramatic profession
having ceased to support the News, it is
looking for patronage among the piano-
tuners and harp-players, whose financial
distresses make them fit bait for adventurers
no less needy than themselves.

To change the phraseology of the News'
first number a little: "The theatrical pro-
fession of America has long felt the need of
a distinctly theatrical organ. This need
THE MIRROR will supply."

We regret that Hart's organette should
have signalized its new departure by appear-
ing a day late, as it did last week. But
this perhaps was another reason for the
change.

Speculating in Spectacles.

The production of Enchantment at Niblo's
illustrates very clearly and emphasizes very
strongly the correctness of the charges so fre-
quently made, that the money expended on
mere "spectacles" more than offsets what is
made in other kinds of amusement. Con-
siderable money and a most prodigious
amount of time, energy and patience has
been squandered to make Enchantment
ready for the public, and the Kiralfy Brothers,
who are adepts at this class of entertain-
ment, have exerted themselves to the ut-
most to make the piece a success. Their
long experience in providing successfully this
class of performance has stood them in ex-
cellent stead, and so far as the mounting of
the piece is concerned, there is little to be
desired. The scenery is gorgeous, and the
costumes in keeping; the ballets have been
arranged with the most signal skill, and the
dramatic company is not a bad one. But
the play, like Ahmed and Azurine, has other
merits than its mounting, and, like them,
will pass from the public mind, after a run of
some weeks or perhaps months.

Now the unsuccess of those plays—
brought about by their utter worthlessness
and aggravated in some measure by bad
management—revives a very natural ques-
tion. It is this: There is never wanting in
New York \$50,000 or so to "mount" a
thoroughly worthless and extremely un-
promising spectacle, but for some really
good kind of entertainment, one-twentieth
of that sum is difficult to obtain.

There are scores of gifted and accomplished
dramatists both in this country and on the
other side, whose works lack a hearing be-
cause a few hundred dollars is needed to
mount them.

There are plenty of excellent prospective
stars, both among actors and actresses, who
are seeking an opportunity to display their
talents, but have no chance, because of the
dearth of managers with means to take them
out. But for the business sense and finan-
cial capital of J. M. Hill, Denman Thomp-
son might to-day be playing in the variety
theatres, from which he graduated three
years ago. But for a similar opportunity,
Joe Emmet might be in the same position.
And yet, Denman Thompson and Joe Em-
met were last season the two best attractions
among male stars in the country, and their
first start as stars was the question of but a
few hundred dollars.

How many excellent actors are there not,
who are simply waiting for such assistance
to develop at once into real attractions?

Neil Burgess, who has done so well in the
West during the past few weeks, owes it to
D. R. Locke that such a chance should be
given him. And yet Burgess has been giv-
ing his rendition of just such characters as
Widow Bedott on the variety stage for five
years, has been commended, applauded and
endorsed universally. The circumstances of
Modjeska's first start as a star in this coun-
try are too well known to need recital, but
it remains a fact which cannot be contro-

verted that, but for the money Harry Sar-
gent was able to borrow in California, and
the money Mr. Boucicault was willing to
lend him in New York, the charming Coun-
tess Bozenta might now be passing a leisure
and unproductive season in the shades and
solitudes of Lower California, without the
means to retrace her course to Poland.

There are plenty of actresses—some of
them attaining to no higher dignity than a
modest place in the "stock"—who have all
the ability requisite to make stars of a much
higher and more attractive calibre than Mod-
jeska.

The same is true of theatres and of thea-
tre managers; and, in fact, may be found
everywhere. The "backing" and capital
so stingily advanced for the development of
attractions to stars, dramatists and man-
agers, is furnished freely to spectacular pro-
ductions of the queerest kind. The fact can-
not be disguised that they enjoy far better
advantages than would any original dra-
matic work of tenfold the merit, or any in-
dividual star of one hundred times the pos-
sibilities and attractions.

The Kiralfy Brothers are to be commend-
ed on the taste, talent and judgment they
have shown in the preparation and in the
presentation of this spectacle, and to them
will be due whatever success it may achieve.
But this should not make us forget what
has occurred to very few of the patrons of
Niblo's, we think: that one quarter of the
money expended on Enchantment, if in-
vested in a good star, a good play, or a
good theatre, would afford the public a far
better entertainment, and give the projector
a much more reasonable prospect of profit
and return.

Reliable Attractions.

A very brilliant and very charming writer
in the West—a lady—in the course of a re-
sume of current theatricals in Cincinnati for
THE MIRROR, takes occasion to allude to
the hold which Maggie Mitchell possesses on
theatre-goers everywhere. To quote:

We are told by the press, by theatrical
managers and by everybody else that "some-
thing new" is the cry of the day—that people
are clamoring for "fresh scenes," and yet
here was the "Grand" just packed from top
to bottom to see Maggie Mitchell, than whom
no actor of young parts could be older. Cer-
tainly her long hold upon theatre-goers is re-
markable, and, indeed, almost unequalled.
She never drew more brilliant houses than
she did last week—or more enthusiastic ones
too, either. How, you will ask, does the lit-
tle lady manage to keep that fickle thing,
the public pulse, beating at fever heat for her
thru' all these years. Booth, Barrett, Jef-
ferson, McCullough, and all the rest of 'em may
play to the first three rows in the dress circle
and a dozen chairs in the parquette, and lo!
this bright, saucy, do-nothing-very-grand Mag-
gie Mitchell comes quietly into the city, with
no particular advertising and packs the house.
Did I say there was no reason? Stop! there is
one—SHE NEVER DISAPPOINTS. No sore throat,
nor spinal complaints, nor "bigs to be ex-
cused" at the last minute for HER. If you go
to see Maggie Mitchell—you SEE her.

There is more significance in this than
most people would be willing to allow. The
perfect and implicit reliability which can be
placed on the appearance of Maggie Mit-
chell, is indeed one of her great attractions
with audiences, and explains, in a great mea-
sure, her wonderful hold on the popular re-
gard. But let her go to Philadelphia, to
San Francisco, or any place wherein she is
not thoroughly known, and the absence of
this reputation for reliability is noticed forth-
with, and no amount of advertising can
make her a prime favorite.

Still another instance is found in the case
of Aimee, who has so recently left our
shores. This plucky and accomplished lit-
tle woman seemed to possess one great
gift seldom vouchsafed to prima-donne—
she was always at her post, and never
disappointed an audience. Through good
weather and bad weather, through good
business and through bad business, every
evening and often on Sundays and two
matinees, year in and year out, the sim-
ple announcement that Aimee would ap-
pear was a guarantee which the public
could—and did—depend upon. It is strange
that the many persons who are seeking to
assign causes for her great popularity have
not bethought themselves of this. Until we
get in opera bouffe an attraction equally re-
liable with Aimee, the place of that ener-
getic and hard-working singer is in no dan-
ger of being easily filled. Managers like
reliable attractions, because they can depend
upon them—the public no less so. The
Cincinnati lady hit the nail on the head
when she said that an actress who never
disappoints is bound to be popular.

—The cast of Hobbies at Haverly's on
Monday night will be as follows: Minnie
Clover, Eliza Weathersby; Prof. Pygmalion
Whiffles, N. C. Goodwin, Jr.; Miss Constance,
Venie Clancy; Miss Euphemia Bang, Jennie
Weathersby; Major Garaway Bang, Charles
W. Bowser; Arthur Doreleigh, Raymond
Holmes.

—On Saturday Ada Cavendish st 1 for
San Francisco, where she is to pl the
California Theatre for four weeks. On
Oct. 8. She commences her at
with T. B. McDonough Nov. 24,
the South and West.

PERSONAL.

MEREDITH.—Harry Meredith displayed his
abilities as a walkist last week, in walking
from Ripon, Wis., to Berlin, a distance of
twelve miles, in two hours.

BARTON.—James Barton, one of the chief
attractions of J. P. Smith's Tourists, is a son
of the late Philip Barton Key, and a descen-
dant of Francis S. Key, the author of "The
Star Spangled Banner."

ANDERSON.—Buffalo went into ecstasies
over Mary Anderson and succeeded in crowd-
ing the house nightly. The Meech Brothers
are happy, and are reported as spending
money with a lavish hand.

LOVE.—One of the principal male members
of Mr. Boucicault's company attempted sui-
cide at a prominent hotel last week. Cause:
unrequited love. His affections were centered
on Rose Coghlan, but she did not reciprocate
them. Hence this lap.

TOURISTS.—John P. Smith's Tourists made
a big hit at the Walnut, Philadelphia, where
they opened to \$368, and closed to all the
house could hold. They are to-night (Thurs-
day) at Williamsport, Pa.; Elmira, N. Y.,
3d; Olean, 4th; Bradford, Pa., 6th; Oil City,
7th; Meadville, 8th, and Youngstown,
O., 9th.

FLORENCE.—W. J. Florence, whose picture
appears on the first page of this week's MIR-
ROK, needs no introduction. He is filling
just now one of the most prosperous engage-
ments he has ever played, which, for a man
who has enjoyed for twenty years the uninter-
rupted favor of New York audiences, is
saying a good deal. Florence never looked
better or played better than now. His season
promises to be a great success.

NEILSON.—Adelaide Neilson begins her
season at the Park Theatre, Brooklyn, on the
20th of October, and plays in Philadelphia, at
the Walnut, a week, on Monday, Oct. 27.
Her repertory during the season will consist
of Romeo and Juliet, As You Like It, The
Hunchback, Twelfth Night, Measure for
Measure, Cymbeline, The Lady of Lyons,
and Amy Robsart. It is supposed to present,
on her off nights, a new farcical comedy by
James Schöenberg. The company engaged
to support Miss Neilson consists of Nellie
Morant, Mrs. F. A. Tannhill, Lizzie Goode,
Kittie Baker, Edward Compton, H. A. Weaver,
Owen Fawcett, Frank Sanger, L. F. Rand,
John Swinburne, Walter Eytling, J. W. Mil-
ler, Edwin Cleary, H. A. Weaver, Jr., W.
G. Reynier, M. W. Leffingwell, Jr., and Mr.
Roach.

Mary Anderson's business in Buffalo was
the best done in that city for ten years. The
Courier says: "Mary Anderson concluded an
exceedingly brilliant engagement at the
Academy of Music Saturday evening; by all
odds the finest she has ever played in Buffa-
lo; and she has given the lovers of the
legitimate drama such a treat as they will
long remember with delight. Those who
have witnessed her impersonations have been
lifted into a purer dramatic atmosphere than
they are accustomed to in these days; and
many have learned for the first time in their
lives what fine things the authors of an ear-
lier day could do. But to revitalize the heroes
and heroines who have but rarely appeared
upon the stage for the past twenty years re-
quires genius of the very highest order. Mary
Anderson carries to-day upon her shoulders
weightier dramatic responsibilities than any
other artist on the American stage. It was
a daring thing for a girl of her years to at-
tempt to revive Sheridan Knowles' play of
Love, after it had been on the shelf for so
many years, but while thus daring, it may
be said that there was no one else who had
the ability to carry it into public favor. That
Mary Anderson made no mistake was demon-
strated with marvelous skill and power to a
large and fashionable audience at the Aca-
demy of Music Saturday night; and beyond
doubt she has added to her repertoire a play
such as no modern dramatic author could
give her, and one which is sure to extend
her fame. Love, pride and jealousy—but
above all, love—are the passions she inter-
prets in her part of the Countess, and most
admirably does she meet all the requirements
of a most exacting role. The second act
makes a large demand upon her strength, and
her closing scene in the act, as she renders
it, is one of the most thrilling ever witnessed.
No wonder that the applause which came
tumultuously from all parts of the house was
sudden, spontaneous, and long continued,
for it was a thunderbolt such as only Forrest
himself could have hurled that produced the
effect. Her scene with Huon, in which she
charges him with love for the Empress, was
consummately artistic and effective; and her
interview with the Empress in the fourth
act, in which she charges her supposed rival
with having stolen a heart which she knew
to belong to another, was splendidly grand,
and elicited a storm of applause. We can-
not stop to enumerate the fine things of the
performance, and we mention these scenes
more particularly because in their wonder-
fully brilliant and powerful rendering they
were equal to anything Ristori or Jannaschek
ever favored us with. Mary Anderson is
the Tragedy Queen of the American stage."

—J. H. Haverly presented J. A. Grin-
stead of turf fame with a twenty years' pass
to any of his many combinations now play-
ing in this country, in return for the advice
Mr. Grinstead gave him in Louisville to bet
on his horse "Mistake," which Haverly did,
and "Mistake" won several thousand dol-
lars.

The Week at the Theatres.

There is a peculiar fascination about the old, threadbare drama of The French Spy. It is coming to the surface at odd and irregular intervals, but its tenacity remains prodigious. Analysts, as a rule, do not waste much time in locating the status of the old drama, or in attempting to explain its hold on public sympathy; but did they reflect for a moment they would see that it appeals in its colors and picturesqueness to the popular fancy, in its sensuousness to the popular imagination, and in its martial movement to a popular craze. The appearance of a fine-looking, stately woman, divested of all superfluous drapery, the fullness of her contours heightened by some gauzy bands of Arabic stuffs, posturing in lime lights to mellow, martial music, must always be a sight to revive and stimulate the passions and sentiments which burn strongest and deepest in the popular mind and beat quickest in the popular pulse. The French Spy presented itself at the Olympic on Monday night, when it took substantial form in the person of Jennie Hughes, who must be credited with a striking success. Miss Hughes has every physical qualification and every mental aptitude for this part. She looks it. Her by-play is excellent. Her performance is admirable throughout. A good many people who have been accustomed to associate Jennie Hughes with a good-natured, rollicking singer of not over-nice comic songs, realized that she is really a woman of exceeding talent in a field where it has hitherto no field of display. She surprised every one by one of the best performances of Hamlet seen on any New York stage for—well, more years than Miss Hughes has been upon it. She was rather boisterously supported, especially by E. H. Lay. Frank Tannehill made a gallant De Courcy, and Florence Kemble (to our mind the most promising soubrette who makes the stage a profession) a charming and clever Marie. L. J. Mestayer supplied some good fun as Tony. The ballet is strong in its premiere, Mlle. Paglieri, but poor in her support. Jennie Hughes' popularity in New York was shown in the gallery, which was crowded by some of her boisterous following, who were incessant in their expressions of approval.

The attraction which the Criterion company—now in its last week at Haverly's—presents to an audience is the subordination of the individual members to the effect of the ensemble and the thorough training shown in the performance of each part. Outside of Mr. Mackay and Miss Sylvester, the company contains no strong names. Many of its members are new candidates for popular favor, and none of them, as yet, established ones. Still, it would be difficult to find a smoother or more enjoyable performance given of any comedy than presented by this organization, of Our Daughters. They do well to devote themselves to such homely German works as Hausman's Teetel, upon which Our Daughters is based. The strong domestic tone and feeling permeates all dramas of this sort, the endless comicallities in dialogue and incident, and the cleanliness and clearness of characterization which makes them, all increase their fitness and availability for a company like this. Their season of performances at Haverly's has been, of course, purely experimental. A New York appearance was sought, and a New York verdict challenged on the proceedings of an organization which, being but very little known here, might look at first for very little popular success. The results have justified the undertaking. The engagement has been a success, and when the company shall return to New York good houses will be assured. Its future tour through the country will be provocative of a good impression in all the places it visits for the first time, and of good business where ever it has been before. Mr. Mackay has done faithfully his work as an experienced and conscientious director of the stage department, and left nothing lacking which might inure to the success of the undertaking. Mr. Goeche's skill as a manager has never failed of acknowledgement where he has consented to make its details known, and the present case is no exception. The engagement of the Criterion company closes on Saturday night. On Monday Eliza Weathersby and Nat Goodwin appear.

There are few more exhilarating sights than the reception of two popular favorites by a crowded and enthusiastic New York audience. Such a sight was witnessed at the Grand Opera House on Monday night, when the capacious theatre resounded with applause on the appearance of the Florences in The Mighty Dollar. It is a real pleasure to witness the hold of these two artists on New York. Sothern skips off to London from time to time to show how good an English actor he can be when occasion requires; Clara Morris forsakes the scene of her first successes for a whole season; Edwin Booth has little new to offer, and Joseph Jefferson insists, with a determination which is constantly becoming more hopeless, that if we don't care to see him as Rip Van Winkle, we cannot see him at all; Raymond and Chaffran have some provincial successes to announce their coming, and even Lester Wallace, old in years and unsteady in popularity, must needs look to Brooklyn for the financial prosperity which has ceased to mark his engagements here. Not so Florence. He is a New York favorite, and his popularity knows no diminution. Whether as Bob Brierly, Obengreizer, Cattle, D'Alroy, or Bardwell Sloze, he has contrived to interest

and amuse New York theatre-goers somehow, and when pathos, melodrama, comedy, society drama or caricature have failed to draw, he has glided into Irish comedy if only to show that the actor who can be superlatively good in one thing, may be exceedingly attractive in many. William J. Florence has deserved well at the hands of the New York public, and his amiable wife no less so. Both have contributed almost unceasingly to the pleasure of metropolitan theatre-goers. Their record is not punctured with failure or blighted by association with any entertainment of which any of the thousands who have enjoyed their performances have cause to be ashamed. It is but fitting, therefore, that they should call forth houses, limited only by the capacity of the theatre. Nothing new is to be said of The Mighty Dollar. Mr. Florence's Sloze is still the same rich character, which four hundred nights' playing in New York has not weakened or made a whit less amusing. Mrs. Florence's Mrs. Giffory is the same bright and animated picture of the female lobbyist which first took the fancy of the town at the Park. Her toilet this season, as Mr. Sloze would say, is a. a.—lay over anything—on which the keen and penetrating feminine eye has yet rested. And if all the ladies who visit the Grand Opera House this week and next do not turn green with envy at the elegant sight presented before them, it is because Mr. Florence's fun brings them feelings of quite another color;—and Mrs. Florence, despite her radiance, is no less cheery. The support furnished is quite good throughout. It includes F. G. Cotte, Ed Lamb, M. C. Daly, Florence Noble, Helen Just, and Mollie Maeder Steele.

It would not require very much of a change to turn La Perichole from the jolliest of opera-bouffes to the most pathetic of love stories. The characters and framework are there, but the inclination is wanting. One can never hope to see the opera done in such a way that its excellencies might be known to every one. But a good deal in that direction has been done at the Fifth Avenue, and the result was highly pleasing. In the first place, Paola-Marie is a most fascinating little Perichole, and Capoul a no less charming Piquillo. The comedy playing of Mezieres, Duplan, Jouard and Poyard—the latter as Le Vieux Prisonnier—is inimitable of its kind, and seldom indeed do three consins—in a play—find such pretty exponents as Sara Raphael, Cecile Gregoire, and Elise Beaudet. The opera, however, has already done too much service, and its merits as an attraction are in no wise commensurate with the lively and tender melodies of the score or the uproariously funny libretto. It has drawn but fairly. La Fille de Mme. Angot was sung last night, and this (Thursday) evening Girofle-Girofla will be produced, with Capoul as Marasquin, Duplan as Bolero, Jouard, the baritone, as the fiery Mourzouk, Paola-Marie as the twin heroines, Elise Beaudet as Paquita, and Mlle. Delorme as Aureole. A more attractive feature of the cast, however, will be the reappearance of the charming French beauty, Angele, who will be seen as Pedro—a part which allows great latitude of display in several particulars.

Divorce was done at Daly's on Tuesday night to the best audience gathered there since he has opened it. The popular play was done with a good deal of its old-time force, by a company which, though weak in one or two of its members, is in the main strong. Fisher, Davidge, Parkes and John Moore bore their honors as was befitting veterans. Charles Leclercq, as Jitt, John Drew, as Duncan, and Mrs. Poole, as Mrs. Ten Eyck, fitted into these parts nicely, and Harry Lacy gave a rough though spirited performance of Alfred. Most of the ladies are debutantes. Regina Dace, who may be remembered as playing Julia at the Grand Opera House a couple of seasons ago, was the Flora. Miss Dace has recently returned from Europe. Margaret Lanner, who plays Grace, is a pretty Southern girl with a powerful Southern twang. She seems to have a good idea of what is needed of her, and will do well. Helen Blythe, who plays Fanny, is a Western actress of a rather pronounced method. She has undeniable talent. Ada Rehan makes a charming Lu, Maggie Harold a buxom, good-natured Molly, and Frank Bennett contributes a neat sketch as Jim. May Bowers, Sydney Nelson, and E. P. Wilkes are seen in less prominent roles. The success of the performance is Ada Rehan, who possesses all the qualifications for a leading lady, and seems to be something of a comedienne besides. We do not think that Divorce will do very much business at Daly's, for three reasons. In the first place, it has been seen in New York over 350 times, and is thoroughly well-known. In the second, it has been done by such a cast as Fanny Davenport, Clara Morris, Mrs. Gilbert, Linda Dietz, Fanny Morant, Kate Claxton, Sara Jewett, Robert Norwood, Geo. Clarke, James Lewis, Owen Fawcett, Louis James, Charles Fisher, William Davidge, Johnny Mackay, J. A. Whiting, George Devere, B. T. Ringgold and Frank Chapman, and hence possesses very little attraction when done by the present cast. In the third place, when last presented to the public it was at the Grand Opera House, where the price charged was seventy-five cents. People can scarcely be expected now to pay \$1.50 for the same thing not so well done. The revival of Divorce is, however, only temporary, as Mr. Daly has some good novelties in hand. The play was quite well received on Tuesday, and very few of the salient points

missed by an audience which very nearly filled the house.

Hamlet, which had been announced for Monday, was not produced at the Standard; but The Lady of Lyons was substituted, with Mrs. Bandmann as Pauline. Mrs. Bandmann, while she read the lines very well, as is customary, stilted the character, and throughout the entire evening never conveyed to the audience the impression that she fully felt, much less understood, the emotions and passions Pauline is made to portray. Gerald Eyre played Claude quite fairly, but while generally his characterization is good, it lacked color. The celebrated speech, in which Claude describes the imaginary future home of Pauline, Mr. Eyre delivered monotonously, and with little regard or consideration for the poetical beauties of the text. The costume he wore in the first act was anachronistic: a peasant's blouse and modern, fashionably cut inexpressibles, if intended to create a startling and strange effect, succeeded to the complete satisfaction of the wearer. Henry Aveling was sufficiently heavy and villainous as Beausant, and the Col. Damas of Mr. Goffon was even and intelligent. Philip Beck played Glavis. Mrs. Aiken deserves commendation for a clever piece of acting as Mme. Deschappelles. The scenery was new and very good. For to-night (Thursday) Hamlet is underlined.

Sothern, at the Park, and My Partner, at the Union Square, are running a pretty close race for public favor; both—like the twins in the parable—are "doing well." Stonecutters and carpenters are contesting for occupancy over the debris of the Madison Square. Large crowds are witnessing the Kalfy's Enchantment at Niblo's, and the old Globe, the graveyard of so many hopes and fortunes, is being fitted up for a circus, that it may advance somewhat in the race for popular patronage.

Frank Dobson Heard From.

The Wallace Sisters are now playing through the West, under the management of Frank B. Dobson. The organization is a good one, and Mr. Dobson is a wideawake manager, who, some weeks since, was attacked by what was then known as the Dramatic News. Dobson, who is a very powerful man and little disposed to tolerate any nonsense, started to investigate the matter. He says: "I called at the office of the News and asked for the editor; I did not see him; saw Gus Heckler, the advertising solicitor of the paper, and asked him why I had been attacked. Heckler replied: 'Because you have no advertisement in the Dramatic News, and have one in THE MIRROR and Clipper. THAT'S WHY WE GO FOR YOU.'"

The visit of Mr. Dobson had, however, the desired effect, and nothing was said about him till he had got as far away as the Ohio Western Reserve.

Mr. Chase Richardson, who has the misfortune to be correspondent of the News at Ashtabula, wrote:

WALLACE SISTERS BILLING FOR SEPT. 13. J. E. Noble in advance.

But the News published:

WALLACE SISTERS. A very snide organization, under management of Frank Dobson, a banjo player, are billing for Sept. 13.

Mr. Richardson on seeing this promptly wrote to Mr. Dobson the following:

ASHTABULA, O., Sept. 13, 1870.

MANAGER WALLACE SISTERS. DEAR SIR:—You have no doubt seen the Dramatic News of Sept. 13, 1870, and have read the black-mailing letter from Ashtabula. Now I wish to say that it is entirely false. I did not write anything of the kind. I simply wrote: "Wallace Sisters billing for Sept. 13. J. E. Noble in advance." I have written to Mr. Byrne my letter, and if they send it will send it to you to show you that I wish to do no one harm, and that I am perfectly innocent of the wrong they have published. Your company has a good reputation through this section, and I will do all in my power to help sustain it. The article they published I never wrote. I am your well wisher, CHASE RICHARDSON, Correspondent Dramatic News, Ashtabula, O.

Mr. Dobson (who reads THE MIRROR) had not seen or heard of the reference of the News till his attention was called to it. So he writes to THE MIRROR, recounting the occurrence and stigmatizing the editor of the News as a blackmailer.

We thank Mr. Dobson for his letter. The vexation he resents is a petty one at best; it is true, but it is one which a little publicity will stop.

The editor of THE MIRROR has excellent reasons for not publishing THIS WEEK ALL, or any part of the facts which have been brought to him about the News. When they do appear, Mr. Richardson and others will understand why their paper was a day late last week, and why the necessity of "holding it back" will not occur again.

The divorce proceedings of Marie Gordon against her husband, John T. Raymond, mention of which was made in THE MIRROR six weeks ago, eventuated on Monday, when Judge Nelson of Brooklyn granted the decree. The case is an unfortunate one, and good judgment was shown in keeping the proceedings quiet. There is another case on the tapis, to conceal which strenuous efforts have been made, but for obvious reasons they have been unavailing.

ALWAYS MORAL AND PROSPEROUS.

McKee Rankin "Jumps" Indianapolis to Keep Out of Jail.

The Indianapolis Sentinel of last Sunday contains the following account of McKee Rankin's first exploit this season: "McKee Rankin failed to appear as Sandy McGee in The Danites at the Grand Opera House last evening, and thereby hangs a tale. During the progress of the matinee yesterday afternoon a deputy sheriff called at the box-office with an attachment for the money in the office, based upon a claim of O. H. Hasselman, proprietor of the Journal job-office, for \$98, due by Rankin for printing done in 1875, while he was managing The Two Orphans combination, and Gen. Dan Macauley also had a claim for \$225 for scenery furnished at the same time, which was carried off and never returned. Mr. Ellis was in the box-office at the time, and informed Deputy Sheriff Harmering that none of the money in the box-office belonged to Rankin; the company was not owned by Rankin; that the contract with the Dickson Brothers was made by H. W. Johnson, Rankin's advance agent, and to him alone they were responsible. R. O. Hawkins, who was employed by the complainants, and who had filed the suits in the Superior Court, had an attachment issued for Johnson for the purpose of compelling him to tell whether Rankin was the proprietor of the company, and Hasselman had an order for Rankin's arrest issued. As soon as the matinee was over Rankin and Johnson were arrested. They sent for Rooker & Norton to defend them. The attorneys and clients met in the box-office, and had rather a stormy interview, during which Rankin characterized the claims as unjust, saying he would never pay them, and that he would lie in jail until a certain very warm place froze over before he would give up a cent.

Both men went to jail, and the lawyers stayed at the Opera House to endeavor to compromise the matter, but no understanding could be reached.

"In jail Rankin appeared to be in a very bad humor, and indulged in language that would have done credit to the 'Howling Wilderness Saloon.' He was mad. He was the maddest man in town, and said if anyone thought The Danites would or could not be played without his presence, they would be mistaken. He was going to stay right in jail. Here the discovery was made that the papers ordering the arrest of Johnson had been lost, and as he could be detained by no lawful authority, he left. He went to the Opera House for a few minutes, and has not been seen since. New papers were issued for his arrest, but he could not be found.

"The order for Rankin's arrest was made on Hasselman's claim of \$98, and another order from Gen. Macauley was expected at any moment, and on the advice of Norton, the irate actor concluded it would be better to make the best of a bad job. Rooker & Norton furnished the necessary bond, which secured 'Sandy McGee' his freedom, and he tripped out of jail, and was seen no more; but in a few minutes the order for arrest, issued at the instance of Macauley, was placed in the hands of a deputy sheriff, who immediately started on a scouting expedition, but after a brief reconnoitre he came to the conclusion that 'Sandy' had skipped. He was not at the hotel, and he was not at the theatre, nor has he been seen since. He had fled. Inquiry at the Opera House box-office last evening failed to disclose the whereabouts of Johnson, and it is safe to say that he had followed the illustrious example of his talented 'star,' packed up his 'kit' and fled. The part of Sandy McGee was taken last night by George B. Waldron, who has assumed the role before."

Haverly's Enterprises.

The Criterion company is now in the last week of its engagement at Haverly's, where the charming domestic play, Our Daughters, continues the attraction. On Monday night Eliza Weathersby and N. C. Goodwin appear in Hobbies. At Haverly's Theatre, Chicago, John McCullough concluded his engagement on Saturday night, and this week Nick Roberts' Pantomime troupe is appearing. Haverly's Juvenile Pinafore troupe, from the advices we receive from Manager Filkins, has been doing well in Canada. They are at Detroit for the balance of this week, and on Monday they appear in St. Louis. Haverly's Genuine Colored Georgia Minstrels are in Virginia. Haverly's Mastodons had, at last advices, still further prolonged their successful engagement at the Bush Street Theatre. Haverly's Brooklyn Theatre is all but ready for the opening with Clara Morris in her new play, The Royal Favorite.

54 BOND STREET, N. Y. }
September 27, 1870. }

TO THE EDITOR OF THE MIRROR:

I wish to contradict a letter which was published some time ago about myself in several metropolitan papers and signed: "A Friend of the Profession." It is utterly false, and was written without my knowledge or consent. I have been very ill for nine weeks, but in that time I have never been unable to procure that which was necessary for my complaint. I have never been the recipient of aid from Mrs. Humphrey Bland, pecuniary or otherwise, or from any other ladies, as has been stated.

By kindly publishing this you will confer a favor upon, yours respectfully,

MARIAN MORDAUNT.

PROFESSIONAL DOINGS.

—Agnes Ethel sailed for Europe last Wednesday.

—The Florences appear in Philadelphia on the 13th.

—John Stetson arrived in town on Tuesday in good health.

—The Colville troupe appears at Haverly's, Chicago, on Monday.

—W. J. Gilbert is engaged as comedian to support Kate Claxton.

—Carrie Thompson is engaged at the New York Aquarium as soubrette.

—Herbert Ayling travels with Ada Cavendish, commencing Nov. 24.

—Lester Wallace opened to a good house in Brooklyn on Monday, at Sinn's.

—Col. T. Allston Brown is business manager for Jennie Hughes at the Olympic.

—Manager Daly contemplates a revival of Sheridan's old comedy, The Duenna, shortly.

—Charles H. Day will be press agent of Lent's Circus, which opens at the Globe on the 20th.

—Neil Burgess continues his success in The Widow Bedott in the West. He plays tonight in Kansas City.

—Joe Jefferson follows the Florences at the Grand Opera House. Fanny Davenport appears there Oct. 27.

—Lizzie May Ulmer, a very clever little actress, will play juvenile business with Oliver Doud Byron this season.

—The opening of Wallack's, which was to have occurred last night (Wednesday), has been postponed until Saturday.

—Wood's Broadway Theatre was opened Sept. 29, Padgett & Bassett's Bric-a-Brac combination being the attraction.

—James L. Carhart is engaged to support Ada Cavendish on her tour under the management of Thos. B. McDonough.

—Across the Atlantic, a sensational drama in which J. W. Ransom will appear, will be the next novelty at the Olympic.

—Mary Anderson plays to-night (Thursday) at Erie, Pa.; Titusville, 3d; Meadville, 4th, and Cincinnati (at Elke's), 6th.

—The Weston Sisters, Flora and Jennie, arrived from England in the steamship Spain Sept. 28, and are at the Metropolitan Hotel.

—Frank Rogers has sold an original play, The Martyr of the Heart, to Frederick Paulding. It will be produced in Toronto, Oct. 12.

—The Kate Thayer Concert Party, under the management of Will Chapman, leaves Saratoga, where they open the 30th Oct. 6.

—The name of Bronson Howard's play, which Augustin Daly intends presenting, is Waves. Catherine Lewis and May Fielding will also appear in it.

—Bandmann did not perform at the Standard during the latter part of last week, in consequence of having taken an overdose of tannin to alleviate a cold.

—The Cincinnati Commercial is fortunate in having a dramatic critic who possesses the two great requisites for the position; he is a journalist and a gentleman.

—Josephine Laurens will replace Alice Grey in the cast of My Partner at the Union Square on Monday. Aldrich's engagement has been prolonged two weeks.

—D. S. Wambold is in miserable health. He is about to retire temporarily for a period of much needed rest and recuperation. He intends passing the Winter in the South.

—L. R. Shewell, and not W. E. Sheridan, will play Coupeau in Demon Drink at the New National, Philadelphia. Sheridan is with Rankin, doing the Parson in The Danites.

—Now that the walking-match is over, the election excitement has begun, and a bitter local contest will hurt the theatres for five weeks. Verily, the metropolitan manager has a tough time.

—Lester Wallace appears at the Baltimore Academy of Music Oct. 9, in Ours, supported by Effie Gernon, Maurice Barrymore, Mme. Ponisi, Stella Boniface, and others of his regular company.

—Edmon S. Conner's benefit at the Walnut Street Theatre, Philadelphia, occurs on the 23d of October. It was fifty years ago last March that Mr. Conner made his first appearance on the stage.

—John J. Green, owner of the Philadelphia Museum, has received a letter from J. H. Haverly, in which that gentleman says he has decided not to establish a place of amusement in Philadelphia this season.

—Marian Mordaunt inserts an advertisement in another column, to which attention is called. Her repertory includes Our Girls, Always Faithful, Hearts are Trumps, Doubly Marriage, The Workmen, and Nancy Sykes.

—Enoch's Variety Theatre, Philadelphia, after having now been closed for several months, is advertised for sale. It has never been a successful house, and its career as a variety show was disgraceful. It was originally a Presbyterian church.

—Tony Pastor is this week in New England. His route is as follows: To-night (Thursday), Dudley Street Opera House, Boston, Oct. 3 and 4; Providence; 6th, Fall River; 7th, Lynn; 8th, Salem; 9th, Springfield; 10th, Newark; 11th, Trenton.

—J. K. Emmet left for Cincinnati on Thursday. His company left on Monday. They rehearse in Cincinnati for two weeks; open there on Oct. 13 for one week; then to Chicago, after which they come to the Park. It includes John Mackay, Mrs. Louise Watson, Leonore Bigelow, J. H. Ryan, O. Doud, Christie Miller, J. H. Reunie and wife, and Emily Baker, leading lady.

—On Thursday last, as Fanny Davenport and Edwin Price were driving from Minneapolis from St. Paul, via Fort Snelling, the horse shied on the hill at the fort, overturned the buggy, catching Mr. Price underneath, and held him there. Miss Davenport jumped out over the dashboard and caught the horse and held him, but in doing so injured her hand considerably. This accident delayed the arrival of the couple until after 6 o'clock last evening.

—A. F. Stedwell, late manager of the Arch Street Athenaeum, Philadelphia, gave bail in \$600 before Magistrate Pole in that city 25th, for a further hearing to-day on the charge of false pretences, preferred against him by Madden and Roberts. These gentlemen state that in consequence of representations on the part of Stedwell that he was worth \$50,000 in mortgages and real estate, which assertion they claim to have subsequently found untrue, they did not work a credit in the interior of the Athenaeum to the amount of \$161.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

having drunk deeply of Gen. Barton's champagne, opened in honor of Grant's visit to the California (and with Grant, too); with aching brow from having tried too long in deciding just who is the manager at the present moment of the Baldwin—with all these adverse and long-sentenced circumstances, you couldn't expect your correspondent to write a newsey letter, could you? [If we did, we'd be disappointed.—Ed. MIRROR.]

Nova Scotia—Halifax.

Sept. 26.—Nothing booked at the Academy except Murphy's Miniature Pinafore for next week. Prof. Anderson and Cora Richmond showed last night in Temperance Hall to a small house. During exhibition week P.S. Shortts will run a local variety show at this place. Prof. S. H. Gardner of Philadelphia, leader of Nannary's orchestra, left for Newfoundland this week. Before leaving he married a society belle of this city. We expect a busy amusement season this winter. Murphy's Pinafore is under the management of S. Sichel. Advice from Newfoundland state that Nannary is not doing well. Provincial Exhibition opens 29th.

Canada—Montreal.

Sept. 27.—Academy: Joe Murphy played to immense houses past week, Kerry Gow and Shaun Rhue being presented. The latter, being a new production, was looked forward to with much interest. It made a favorable impression. Weathersby's Frolics, with Nat Goodwin, 29th, in Hobbies. They are favorites here.

Theatre Royal: Grover party with Our Boarding-House billed for 22d, but cancelled. Has been closed for the week. Manager Sparrow has been negotiating with the 49ers co., who will, I hear, open Oct. 1.

Nordheimer's Hall: Herr Rummel gave a pianoforte recital on the afternoon of 20th, which was attended by large and fashionable audience.

Ottawa, Sept. 27.—Our Great Dominion Show has closed, and, financially, can not be boasted of as a success. It drew into the city thousands of people.

Opera House: The name of E. A. McDowell is a strong one all over Quebec and Ontario, and even in the Great Lone Land, Manitoba. Consequently, our country cousins rolled nightly to the show shop. Monday Old Love-Letters, The Prisoner of Monterey, and A Quiet Family; Tuesday, Little Toddlekins, Grass Widows and My Turn Next; Wednesday, Snowball and Mr. and Mrs. Peter White; Thursday, Snowball and My Turn Next; Friday, Meg's Diversion.

A Loan of a Lover. Billed for next Saturday. Saturday night, Miri, Prince and Robert Macaire. The company play on Monday evening, at the special request of H. R. H. Princess Louise and his Excellency the Marquis of Lorne, presenting The Snowball and Mr. and Mrs. Peter White. The co. leaves Tuesday for Three Rivers and Quebec. Joe Murphy's two nights were a big success. Oct. 2 and 4, A. W. Aiken in Owls of New York; 6th and 7th, Henshaw's Forty-Niners; 8th, the Mendelssohn Quintette Club.

Toronto, Sept. 27.—Grand Opera House: Haverly's Juveniles, 22d, 23d, 24th, 25th and 27th. House packed to the doors throughout their entire engagement. Monday B. Macaulay and co. for three nights, in Messenger rom Jarvis Section. For the last three nights of next week, we have the Lilliputian Opera co. in Pocahtontas.

Royal Opera House: Closed all last week. 30th and remainder of the week, DeMarson Spencer, dialect impersonator, assisted by Florence Kellogg, Brookhouse Bowler, and J. M. Harrison.

Hamilton, Sept. 30.—Eliza Weathersby's Frolics to an overflowing house 25th; they return later in the season. 26th, Haverly's Juvenile Pinafore to large house; Oct. 2 and 3, Mattie Vickers and Charles S. Rogers, instead of Grover's Boarding-House co., who canceled on account of bad business.

—John T. Raymond began his traveling season at Bridgeport on Monday night in Woolf's Roost, cast as follows: Ichabod Crane, John T. Raymond; Brom Bones, M. B. Snyder; Baltus Van Tassel, George Holland; Dolf Haverstraw, Joseph J. Holland; De Groot, George Boniface, Jr.; Katrina, Affie Weaver; Dame Haverstraw, Mrs. J. H. Rowe; Emma Haverstraw, Laura Bascom; Phebe, Grace Hall. His route is as follows: Hartford, to-night, 2d; Springfield, 3d; Holyoke, 4th; thence through to New York and Canada; Chicago in December; January through the South; Brooklyn in February; then Philadelphia, Boston, Washington, Baltimore, and New York in April.

—The B. P. O. Elks take their annual benefit at the Academy of Music on Thursday afternoon, Nov. 13. The committee of arrangements consists of Col. T. A. Brown, Robert Martin, Joseph F. Waring, C. T. White, Joseph Shannon, E. Lamb, E. G. Browne, George Clarke, E. H. Gouge and Welsh Edwards.

—Fanny Davenport has been doing an enormous business in the West. The St. Paul Globe, alluding to her performances, says: "The largest and most appreciative audience which has greeted Fanny Davenport, assembled at the Opera House last night. The appreciation was deservedly bestowed, and, in fact, commanded by the most attractive performance presented by the charming and clever artist and her company during their short season in our city. Beginning with London Assurance and closing with Over Twist, an opportunity was given Miss Davenport to display the versatility of her talents to the greatest advantage, and one which she sustained to the highest satisfaction. As Lady Gay Spanker she won the enthusiastic appreciation of her audience, and awoke within every auditor a feeling that each participated with her in the gayety she actually enjoyed, so naturally was the part assumed and so consistently sustained. As Nancy Sykes, she elicited the sympathy of the audience from first to last. Her lot was in a measure shared by every one, who, with intense interest, watched her first appearance on the stage, until brutal blows beat her down into a mass of writhing agony. The death scene, and just preceding it, where she intuitively feels the grasp of death in the muscular grasp of Bill Sykes, are depicted with a realism akin to horror. The audience shuddered, and the utmost stillness prevailed as the appalling murder was being committed; everybody was frozen with horror, transfixed and unable to give assistance in the hour of dire need. Such an interpretation could readily be made of the anxious, grief-stricken, horror-amazed audience, which seemed paralyzed with intense interest. Miss Davenport had complete control of her audience about the drama, and retained it with a hand."

THE VARIETY STAGE.

THE COMIQUE.

The Mulligan Guard Chowder has attracted profitable audiences during the past week, and a change of bill will not be necessary for some time to come. The In-toe-natural Walking Match, which achieved such a success last March during the infliction of the walking mania prevailing at that time, was revived Monday night with the original cast. It was, of course, received with screams of laughter. The sketch is well constructed, is set with appropriate scenery, serves its purpose as an excellent caricature, is uproariously funny, in fact, New York right through. Another sketch which has met with much favor during its run of four weeks is The School in an Uproar, in which Johnny Wild and Billy Gray really excel themselves, and with their support have made the house ring with laughter. Johnny Wild, as the captain of the Skidmore Guards, has brought that company to a high state of perfection in their dress parade exhibition, and their rendition of "The Skids are out to-day" shows careful training on the part of the musical director, Dave Braham. Clara Moore has been singing during the week, and though a very fair vocalist, she will never satisfy the patrons of the Comique. Their favorite is Jennie Morgan. Billy Barry appears as usual in a repertoire of comic and motto songs and is always well received. Matinee on Wednesday and Saturday.

THE LONDON.

Manager Tom Donaldson presents a bill this week which ought surely satisfy his patrons of his ability to furnish a first-class entertainment. John Murphy's new after-piece, entitled Murphy's Divorce, was put on Monday night for the first time. Following the exact style of his former productions, Mr. Murphy has written a sketch which is evidently calculated to display to the best advantage the peculiar talents of the author and his three consorts, Messrs. Mack, Shannon and Murphy. There are eight scenes and no end of synopsis. There is certainly nothing very startling in the sketch as a literary effort—it is simply adapted to the tastes of the audience before whom it is presented, and as such will, no doubt, meet with success. In the olio, Reno Stedman, vocalist; the Barlow Brothers, song-and-dance artists; Prof. M. O'Keardon, an accomplished performer on the Tumbleronion; John Pendy and Jefferys Warner, change artists; Fields and Hanson, instrumentalists, in their sketch, Music Conquered; Geo. W. Woods, a manipulator of the bones, well up in his business; Mlle. Baretta, the popular serio-comic; Fayette Welch, Ethiopian comedian, and the stock company. Donker's orchestra shows careful training and has pleased the boys immensely during the week with the latest musical oddity, The Turkish Reville.

HARRY MINER'S.

A good company of specialty artists have assembled at this popular house, and will, under the direction of their genial manager, Harry Miner, give throughout the week an entertainment good enough and long enough to amply satisfy the patrons who support one of the best variety theatres in the country. Golde, Steele and Sallie St. Clair execute their Triple Silver Shower Statue Clog in an artistic manner; Morgan and Mullen are very funny in their latest production, called Christmas Eve; Dan Mason is favorably received in his songs and recitations; Dan Sully in Irish songs is commendable; Maggie Foster as a serio-comic is very successful; the La Rosa Brothers are marvelous in their gymnastic exhibition; Fred Roberts is making himself popular as a comic and motto singer; Tom Harper and Jessie Merton are excellent in their specialties; Favor and Shields have made a hit as the Irish Emperors; the Martelle Brothers present a good acrobatic act; Willie Sawyer's Black Diamond Quartet, Tillie Malvern, E. G. Spangler, and many others are equally as good in their specialties as the artists particularized. The afterpiece The Crowded Hotel, terminates the entertainment.

VOLES GARDEN.

Another complete change of bill this week. Mlle. Lucille, a very bright little burlesque artiste, appears in a new adaptation of Offenbach's musical burlesque, entitled The Little Dutch S. The production from beginning to end rather surprised THE MIRROR representative. However, the characters were appropriately and handsomely costumed, the charming original music was retained, and were it not for the antics of the "specialty" people utilized as support, Mlle. Lucille might have reason to congratulate herself upon possessing in The Little Dutch S a very good attraction. An attractive feature in the production is the ballet, consisting of some fifteen dancers, who also present a "parlor entertainment" earlier in the evening. Moore and Lessinger, an excellent German team, in a neat sketch; Lillian Doan and Jessie Forrester, vocalists; Kennedy and Maggee in Irish specialties; Joe Johnson, Ethiopian comedian; Carrie Boshell, song-and-dance; Minnie Clyde, serio-comic; Prof. H. J. Campbell, the wizard; and all the old favorites in the stock company. Behind the scenes director of amusements Capt. George T. Shaw, keeps everybody on the alert and presents his attractions after the manner of a man who thoroughly understands his business.

THE AMERICAN.

Under the able management of Thomas Canary, business is thriving and excellent bills are presented. Monday evening the

American Four began an engagement which will be a big card for the house; Tillie Antonio, serio-comic; the Clipper Quartet; John Reilly, Celtic artist; John M. Turner, banjoist; Nellie Nelson, serio-comic; Frank George, Irish comedian; John McVeigh and Kate Montrose in their sketch, Spirits Frum-ent; and an excellently acted afterpiece entitled Employer vs. Employee is the programme for this week.

The "Hallow E'en" Party.

The Dora Gordon Steele Hallow E'en Party have arrived in town after a brief but thoroughly disastrous season. The details of the "break-up" are quite peculiar. It seems that the company was organized on a capital of \$1,800, furnished by Mrs. Steele's husband, a partner in a mercantile house in this city. Walter J. Raymond was secured as manager, and James Hamilton as the agent. The company was organized during the summer, and on Sept. 1 took the road, opening first at Albany. Business from the first was bad. Raymond, it was agreed, was to divide the profits, if there were any, with Mrs. Steele. The company next went to Cleveland; business there, too, was bad, and the finances getting very low. Next to Pittsburgh, and the ill luck still continued, the prima-donna struggling hard. Then the company went to Youngstown and Canton; poor business followed, and, according to a previous engagement, they returned to Pittsburgh, where the season closed on a Sunday evening with a testimonial concert to Mrs. Steele, who is said to have even sacrificed her personal effects to keep the combination moving as long as it did.

The company included, besides Mrs. Steele, Mark Smith, Frank Melville, Annie Berre, Kate Hartwell, Russell Glover, and John Lawrence. There is no prospect whatever of a reorganization.

The Theatre Francais.

By PAUL LINDAU.

The Theatre Francais is still the microcosm of the French drama in its purest and noblest elements.

In the republic of French art the Theatre Francais forms a state by itself. In its repertoire as well as in its personnel it in fact occupies a privileged and exceptional position. In fact, for although the more liberal laws of to-day have annihilated the monopoly of the Theatre Francais and the Odéon over all classical works, nevertheless all attempts to domesticate the masterpieces of the French drama at the theatres of the second and third class, have resulted in such thorough disaster that the Theatre Francais has now, as before, a monopoly of the classics; so that to-day as well as at the time of the legal monopoly, the works of Moliere, Racine, Corneille, Regnard, Voltaire, Beaumarchais, and others are worthily represented only on this stage to-day has par droit de conquête the same undisputed and exclusive possession of the classical repertoire that was formerly accorded to it par droit de naissance.

The Theatre Francais receives from the nation an annual subsidy of 250,000 francs; and since the auditorium is very large, the price of seats rather high, and the house well visited even in the hottest weather, and always crowded in winter, it may be seen that the institution is in the most favorable financial condition, and is enabled to offer such terms to actors as hardly another theatre could compete with. It can, therefore, easily entice away from a private manager any actor whom it may wish. And it has the legal right to take possession of any talented young actor who may graduate from the regular school of the conservatory. For all members of this dramatic high school may receive the first prize, or a like distinction, are in duty bound to place themselves at the disposal of the Theatre Francais for a term of years. Such a requirement is not at all necessary to effect that end, and even the financial advantages of a connection with the Theatre Francais would not have to be held out in order to gain youthful and also mature talent for the Theatre Francais; for all French actors and actresses covet the honor of belonging to the company of that theatre. With the membership of the Theatre Francais the French player has attained the highest point of earthly glory.

The actors of the Theatre Francais are divided into a first and second class: the "sociétaires" and the "pensionnaires." The pensionnaires are simply members of the company who for a certain salary, fixed by contract, have contracted to fulfill certain duties. The contract is dissoluble on each side. The sociétaires occupy a very different position. They are each and all engaged for life; all the functions which are elsewhere placed in the hands of a manager are exercised by them. United in the "Comité de lecture," they decide on the acceptance or rejection of every new piece. At the casting of the parts they have, if not de jure, nevertheless de facto, the decisive word; likewise the question of the admittance of a new member into the company of the sociétaires lies with them. Besides their contract-salary, they receive important shares of the net profit. In this way the Theatre Francais forms through its sociétaires a self-government on a broad foundation.

The voice of the director in decisive questions is, as may be seen, very small; his activity is principally administrative. Though the parliamentary-fundamental constitution has by no means excluded complaints of injustice, intrigue and jealousies, it has still, on the whole, proven itself to be the thing for the place.

Among the sociétaires themselves the order of rank is fixed simply by the laws of seniority. The age of the sociétaire is reckoned from the date of his "patent." The eldest member bears the title of "doyen" (doyen) and represents the company at all celebrations of both joyous and solemn nature; at official congratulations, burials, etc. On the playbill, also, the principle of seniority is not given as is elsewhere customary and as is most logical—according to the order specified by the author and according to the importance of the parts; but according to the respective ages of the sociétaires and pensionnaires; the gentlemen in the first rank and the ladies in the second, so that the playbill always begins with the name of the eldest actor of the sociétaires employed in the piece, and ends with that of the youngest actress of the pensionnaires. In this way it can come to pass, and it frequently happens—that the name of an actor who is cast for an insignificant part heads the playbill, while the actress who sustains the leading role, simply because she has but recently joined the company, stands the very last, and after all the servant and supernumerary characters.

After the foregoing it hardly needs to be shown that with the peculiar constitution of

the Theatre Francais, with its strict hierarchical system, the members occupy a very different position from their professional contemporaries, and that they are far from looking upon other players as their equals. Bitter complaints have been made of the superior airs of the "comédiens ordinaires," and about their poorly developed collegial feeling, and malicious and mocking remarks are frequently heard. Perhaps justly. But at any rate one thing is certain: that in no other institution is to be found such an amount of genuine talent, of thorough culture, of general artistic—not merely theatrical—capability, as in the French theatre. A long list of the names of these "comédiens ordinaires" could be cited who have attained great and well deserved successes outside of their regular professional circles. Sanson is one of the ablest aesthetic writers in France, and at the same time a dramatist; his comedy, La Famille Poisson, has triumphantly maintained itself on the very first stage of France for twenty-five years. Regnier has had the honor of collaboration with Scribe; his drama, Le Chemin Retrouvé, has also been given in Germany with success. Auguste Brohan has written a whole series of successful one-act bluettes; her malicious witty feuilletons (Lettres de Suzanne) in the Paris Figaro caused a first-class journalistic scandal. Bressant has unusual musical talent, and Geyfroy is equally gifted as painter and player. "J'en passe et des meilleurs." If the actors of the Theatre Francais thus hold up their heads considerably, and do not care to go about with the misera plets of actors at the second and third rank theatres as with their equals, this self-exaltation may be blamed, but it is not without a well-founded cause.

Edwin Booth's Debut.

[Wilmington (N. C.) Review.]

We mentioned the fact, in our issue of yesterday, that it was in this city and in our old theatre that Joseph Jefferson first won fame in his profession. We to-day chronicle an additional item in regard to another very distinguished actor, if not the most distinguished American actor now on the stage. It is not generally known that the eminent tragedian, Edwin Booth, also made his debut within the walls of "Old Drury," as it was then called, in the town of Wilmington. His father, the then celebrated Junius Brutus Booth, though an erratic genius, had few equals in his palmy days, and when he was true to himself. He was filling an engagement here many years ago, with Mr. Preston, the lessee of the theatre, and a desire having been expressed by his admirers to see him in his great personation of Pescara in the play of The Apostate, it was put upon the stage, and his son Edwin appeared as Hemeva. He was a mere lad at the time, knew nothing of stage business, and doubtless had never read Shakespeare's advice to the players; certainly he had never studied it, for he acted terribly. It was the effort of a boy, and the audience not only overlooked his shortcomings, but gave him generous applause throughout the performance. Those who were present on that occasion little dreamed of the brilliant future of the youthful debutant. It is certainly a little remarkable that the two most prominent actors in the country, and the most opposite in their profession, should each plume their flight to the zenith from this good old town of ours.

DRAMATIC DIRECTORY.

This Directory is intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. There is no charge for the insertion of names or for the changing of addresses. Names displayed in full face type one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately of any change of residence.

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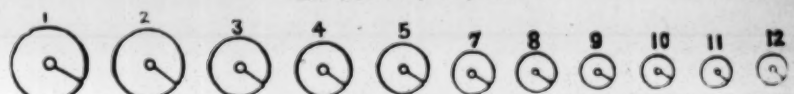
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